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R. A. Barnet

MUSIC BY
H. L. Heartz

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A . . . .
MUSICAL
COMEDY

BY

R. A. Barnet

Music by

HARRY LAWSON HEARTZ

With Additional Numbers by E. W. CORLISS and CLIFTON CRAWFORD

Lyrical Assistance by EDW. A. CHURCH and D. K. STEVENS

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April 25, 1921 Prof. [illegible], Cambridge

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OPENING CHORUS.

Philippe comes today!

No. 1. CHORUS AND FOUCHÉ.

INTROD.
Allegro.

HARRY LAWSON HEARTZ.

PIANO.

f

melodie marcato.

cresc. poco a poco e molto ritard.

il basso marcato.

Allegro moderato.

ff TUTTI.

Oh, cit-i-zens of Sau-ter-elle, All loy-al men are we!

f

Who-e'er is King, we'll love him well, And hum-bly bow the knee!

cresc.

marcato.

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Who - ev - er reigns, he al - ways finds Us most en - tire - ly true; We've

ff

rit.

ne'er been known to change our minds When we, we had a thing else to do!

rit.

rit. e cresc.

sf

GIRLS. *a tempo.*

f

Let ev - 'ry man go change his mind, An - oth-er plan's to us as - signed; With

mf *a tempo.*

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sun - ny smiles and summer flow'rs, We'll make the town like E - den's bow - ers! With

palm and pine pre - pare the way, With eg-lan-tine a-dorn the day! From

rit. *a tempo.* (*Entrance of FOUCHÉ.*)

wood and vale your gar-lands bring, Let ros-es hail the com - ing King!

rit. *a tempo.*

Allegro.

ff FOUCHÉ.

Come, cease your chatter! mag-pies all! Or I by name on you may call!

ff

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Hang up your weeds! And hang them true! Then hang yourselves when you are through!

ff marc. rit.

TUTTI. Tempo di Marcia. (*Entrance of MICHEL, Soldiers and Vivandières.*)

The "King's Own" comes with the great Mi-chel! Out loy-al voices in high cho-rus swell!

Tempo di Marcia.

Throw out your flags, let ev-'ry one get gay! We're all im-pe-rial on this hol-i-day!

marcato.

With pride, let ev-'ry bo-som gush! The "King's Own" en-ters like a roy-al flush! A

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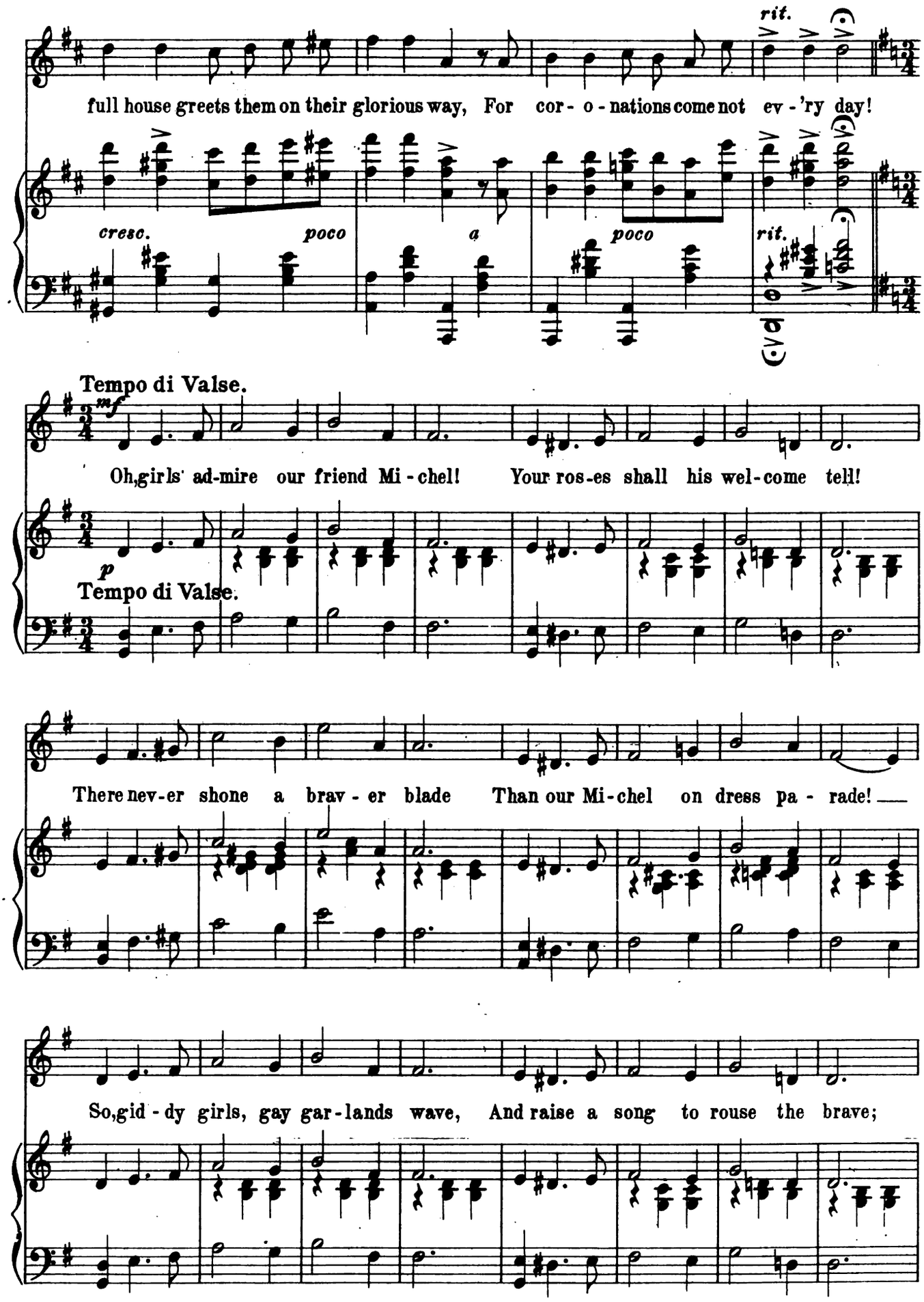

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We love our-selves, we love our joys, But most we love our sol- -dier boys!

FOUCHE. Allegro.

ff

Go a - way! Stay a - way! And keep your clat - ter down, Or great

f

Fou - ché soon will show you that he runs this lit - tle town! Fouché

Moderato.

TUTTI

rit.

runs this lit - tle town! You know 'tis so! We know 'tis so!

portamento.

colla voce

rit.

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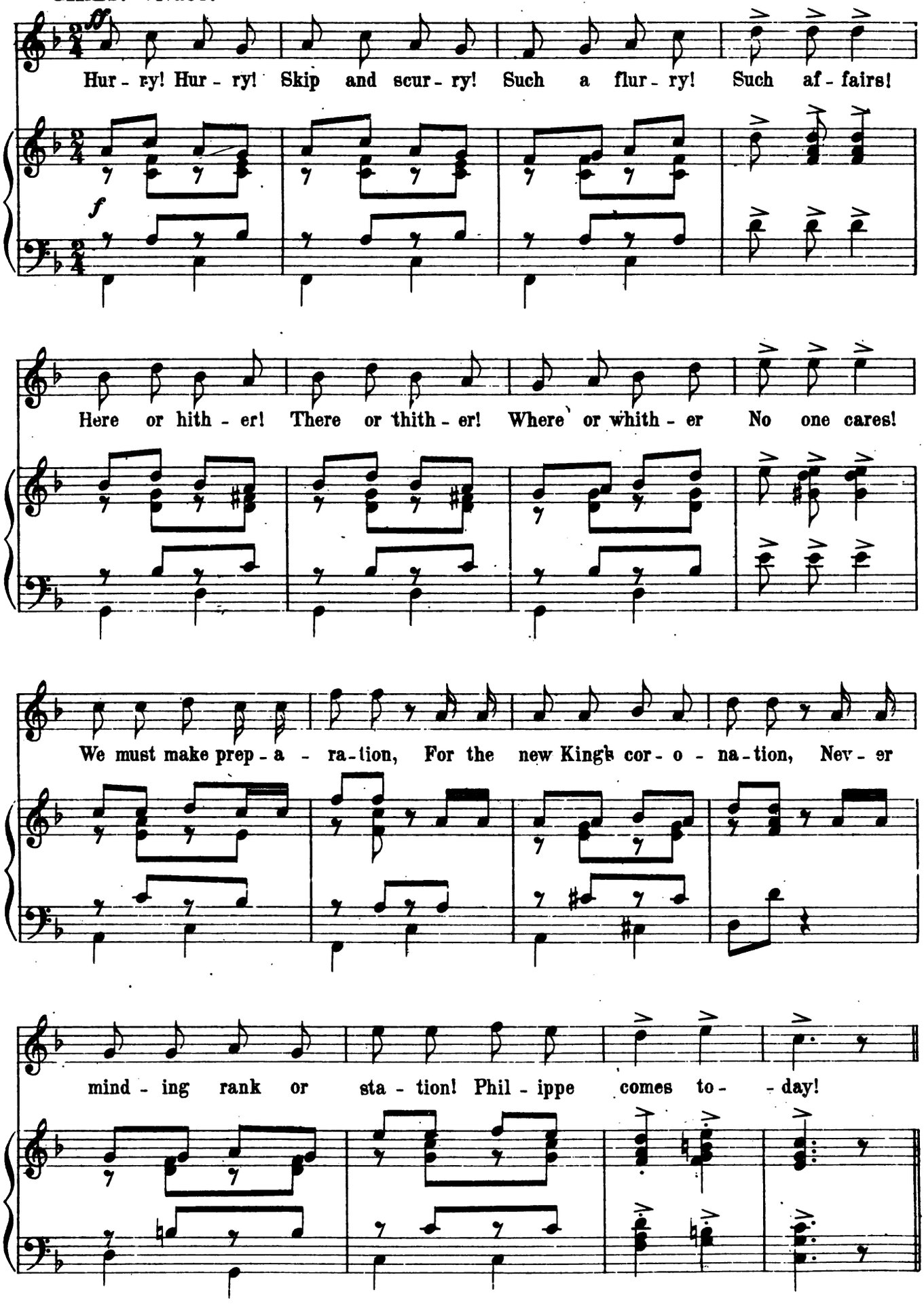
GIRLS. Vivace.



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MEN.

Rus - tle! Rus - tle! Make a bus - tle! Get a hus - tle Ev - 'ry man!

It is ver - y Nec - es - sa - ry, To be mer - ry, If we can!

We must make prep - a - ra - tion, For the new King's cor - o - na - tion, Nev - er

mind - ing rank or sta - tion! Phil - ippe comes to - - day!

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TUTTI.

Hur - ry! Hur - ry! Skip and scur - ry! Such a flur - ry! Such af - fairs!

Rus - tle! Rus - tle! Make a bus - tle! Get a hus - tle Ev - 'ry man!

Here or hith - er! There or thith - er! Where or whith - er No one cares!

It is ver - y Nec - es - sa - ry, To be mer - ry, If we can!

We must make prep - a - ra - tion, For the new King's cor - o - na - tion, Nev - er

We must make prep - a - ra - tion, For the new King's cor - o - na - tion, Nev - er

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mind-ing rank or sta-tion! Philippe comes to-day! Phil-ippe comes to-day!

mind-ing rank or sta-tion! Philippe comes to-day! Phil- -ippe comes!

accel. e cresc.

Phil-ippe comes to - day! Phil-ippe comes! Phil- ippe comes! Phil-ippe comes!

Phil - -ippe comes! Phil-ippe comes! Phil- ippe comes! Phil-ippe comes!

accel. e cresc.

marcato e rit.

sf *ff*

Phil - ippe comes! Phil - ippe comes to- -day!

sf *sf*

Phil - ippe comes! Phil - ippe comes to- -day!

sf *sf* *sf*

marcato e rit.

sf

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Stand Back! Bow Low!

ROSALIE AND CHORUS.

No. 2.

HARRY LAWSON HEARTZ.

Allegro moderato.

PIANO.

mf

Aunt says a King Co - phet-u - a a dear, un-mar - ried King, Once
Aunt says Maud Mul - ler met a Judge, all on a sum - mer's day, And

pp

saw a love - ly beg - gar girl, and did the prop - er thing; He
when she might have raked him in, she on - ly raked the hay! She

fell in love with her at sight, and on his roy - al knees, Said:
took a fan - cy la - ter to a reg -'lar coun - try guy, Who

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"Will you be my wife and Queen," and add-ed, "if you please?" The beg-gar girl was
wore a shirt waist to his meals, and breakfast-ed on pie! But Maud was rath-er

grat-i-fied, and an-swered with a smile, "I'm yours, my wor-thy Sov'reign, if you
sor-ry she had mar-ried the ga - loot, When the Judge's au-to - mo-bile left her

real-ly like my style!" He said: "I like it ver-y much!" And she be-came his
plod-ding on a - foot! Well I am not con-struct-ed in the Maud-ie Mul-ler

rit.

Queen, So Aunt-ie says, that "beg-gar girls Should let themselves be seen!"
way, And I don't care much for Judg-es when I've got a King to play!

rit.

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REFRAIN.

f

Stand back! Bow

Tempo di Valse.

mf

marcato.

low! Hon - our to a Queen! The mer - ri-est, ti - di - est,

love - li - est ev - er seen! Now run a -

long get read - y for the Cor - o - na - tion show; I

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hope to be your Queen _____ to - mor - - - - -

marcato.

TUTTI.

ff

row! _____ Stand back! Bow low!

ff

ff

Hon - our to a Queen! _____ The mer - ri - est, ti - di - est, love - li -

dim.

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est ev - er seen! Now run a - long get

read - y for the Cor - o - na - tion show; She hopes to

cresc.

be our Queen to - mor - - - row!

poco a poco *marcato.* *sf*

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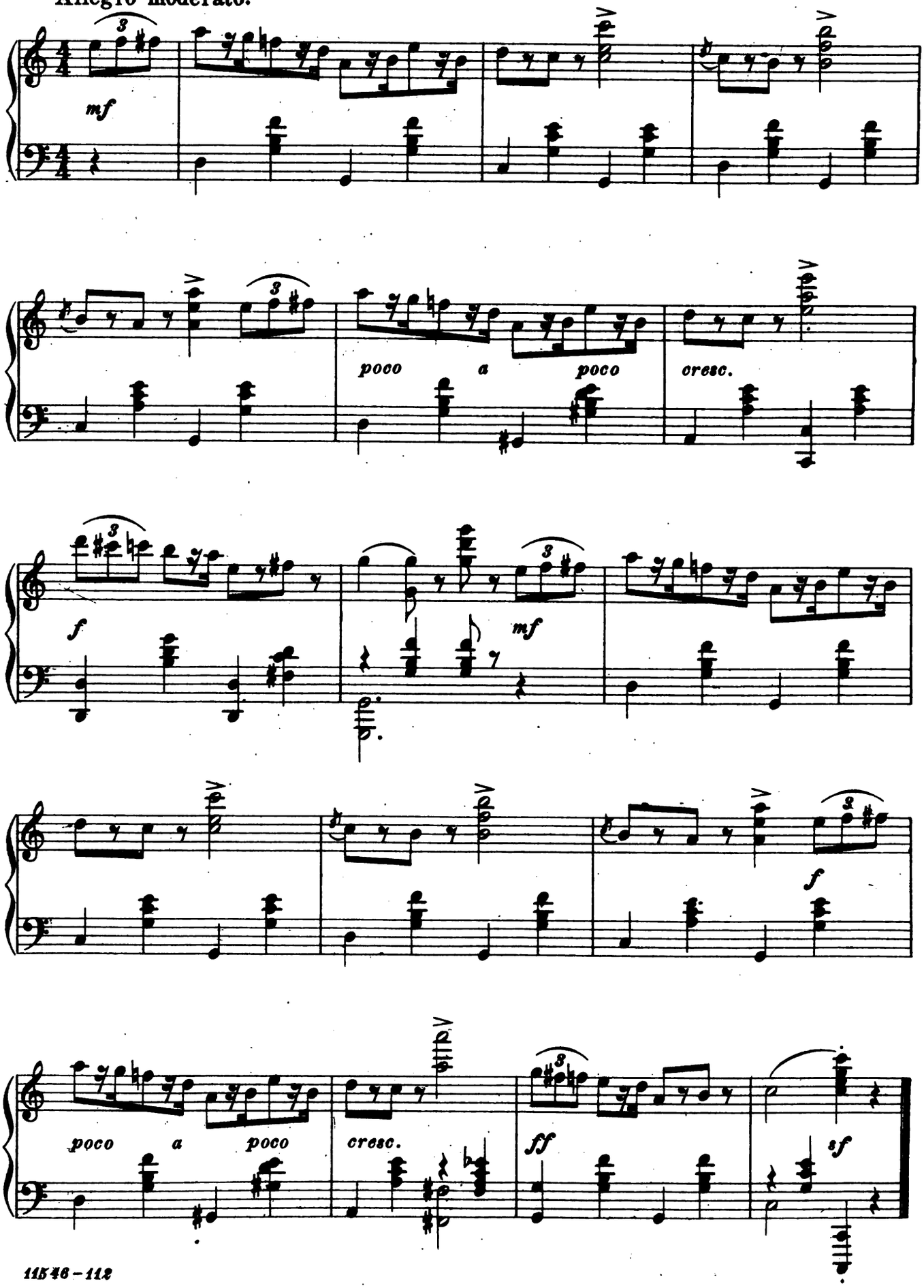
DANCE.

Allegro moderato.



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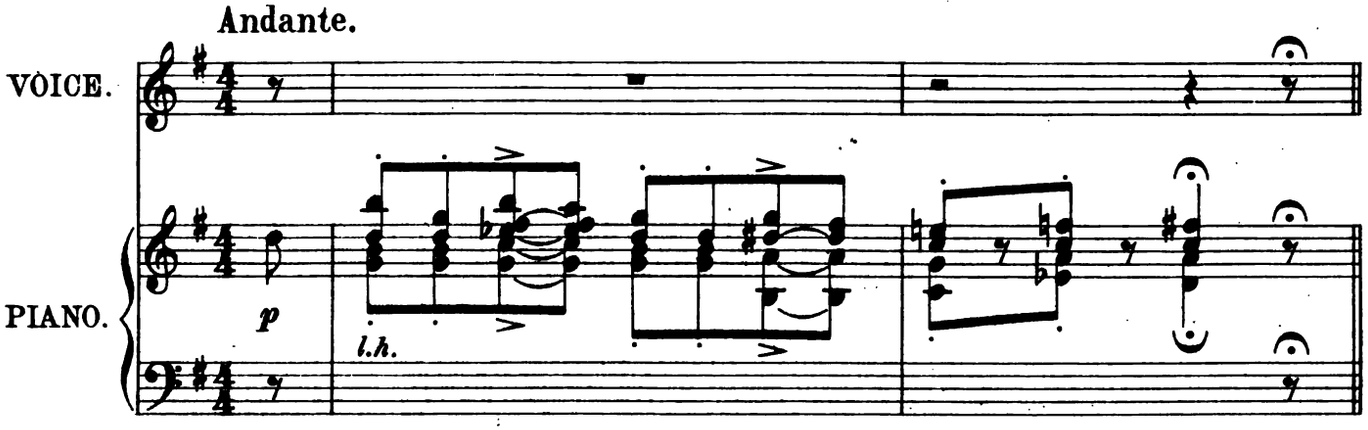
You'd better take it back.

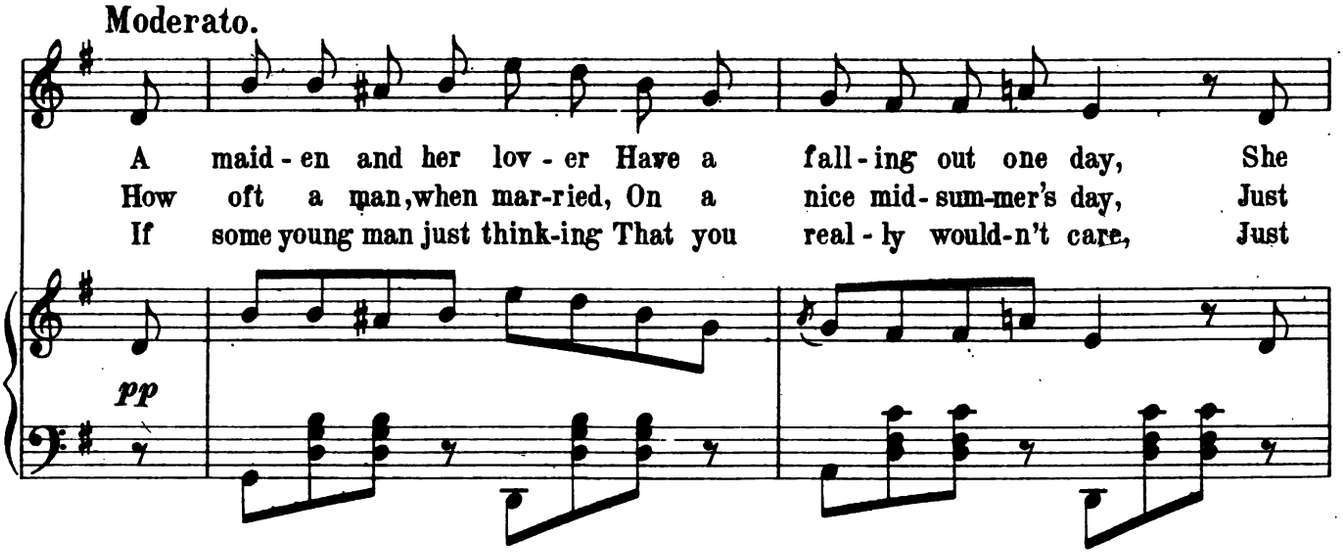
SONG and DUET.

CLAIRE AND PATTY.

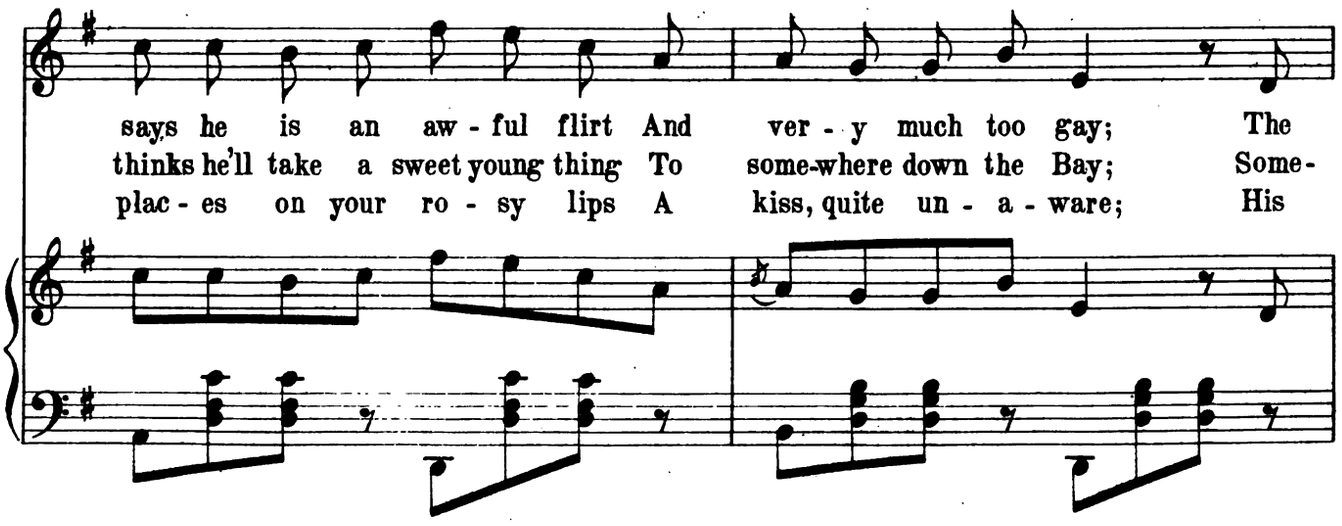
No. 3.

HARRY LAWSON HEARTZ.





A maid - en and her lov - er Have a fall - ing out one day, She
How oft a man, when mar-ried, On a nice mid - sum-mer's day, Just
If some young man just think-ing That you real - ly would-n't care, Just



says he is an aw - ful flirt And ver - y much too gay; The
thinks he'll take a sweet young thing To some-where down the Bay; Some-
plac - es on your ro - sy lips A kiss, quite un - a - ware; His

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maid - en then dis-solves in tears, For which she has a knack, But she
how his wife gets wind of it And is there, by the track, He
gift you have no use for, you Re - turn it with a whack, And

rit.e marcato.

thinks it o - ver for a while And then she takes it back.
takes the cars to Win - throp Beach And then he takes them back.
in the row that fol - lows, he Will sure - ly take it back.

rit.e marcato.

REFRAIN. Tempo di Schottische.

So - ber sec - ond thoughts are best, you'll find it ev - er true; The

im - pulse of the mo - ment you are ver - y apt to rue. So So So

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if your ring's a di - a-mond And you have a row with Jack If you
when you're caught a - train-ing On a sur - rep-ti - tious track, If the
when 'tis placed up-on your lips, A nice for-bid - den smack, Just

poco *a* *poco* *rit.*

make a bluff rè - turn - ing it, You'd bet - ter take it back.
"chu - chu" is re - turn - ing soon You'd bet - ter take it back.
tell him you are ver - y vexed, He'd bet - ter take it back.

poco *a* *poco* *rit.*
marcato.

CLAIRE AND PATTY.

So - ber sec - ond thoughts are best, you'll find it ev - er true; The

mf a tempo.

im - pulse of the mo - ment you are ver - y apt to rue. You If If you

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bring a sweet bou-quet in front, She did not come, a-lack! Oh
wif - ey aims a cam - e - ra To, both of you, "ko - dak," Just
go to see a bal - let grande And hair on head you lack, Oh

p

poco a poco rit.

DUET.

do not let that bou - quet fade, You'd bet - ter take it back! You'd
try to turn the young thing's head, She'd bet - ter take her back. She'd
do not take a seat in "A," You'd bet - ter take it back. You'd

poco a poco rit.
marcato.
sf

bet - ter take it back!
bet - ter take her back!
bet - ter take it back!

DANCE.

f

a tempo. f

sf

ff

sf

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With all Proprietee!

MONTFORT, LORD BOB, LADY DOROTHEA, TAMMONS, ENGLISH GIRLS AND MAIDS.

No. 4.

HARRY LAWSON HEARTZ.

Allegro.

PIANO.

f L.H. *sf* *ff*

MONT., LORD B., AND TAMS.

We are three swells from London Town!

p *mf*

DANCE. Come on to pinch a crown!

f *mf*

DANCE.

ff

LADY D. And I'm a chap-er - on come down just for pro-pri-e - tee!

mf *f*

DANCE.

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ENGLISH GIRLS & MAIDS.

We / They are young la - dies

mf

LADY D.

come from town To cap-ti-vate a crown! And I re - peat, I'm chap - er - on Just

TUTTI.

for pro-pri-e - tee! Just for pro-pri - e - tee_ee_ee! We're English you can

f

ff

see_ee_ee! We dance and sing, But do the thing With all pro-pri - e - tee!

ff *poco a poco* *cresc.* *sf*

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MONT.

I am the sec-ond son Of a no-ble En-glish gun, And

p

TUTTI. LORD B.

beastly fond am I of fun, With all pro-pri-e - tee! I

f *p*

am a Brit-ish peer; My folks brewed bit-ter beer, And

TUTTI. LADY B.

that is why I swagger here With all pro-pri-e - tee! I

cresc.

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am a no-ble dame With Wal-sing-ham for name, Though Bagges was quite un-

mf

TUTTI. ENGLISH GIRLS AND MAIDS.

known to fame But he had pro-per-tee! We're / They're jol-ly English girls, We / Who

f

love the so-cial whirls, Where we / they can be with dukes and earls, With all pro-pri-e-

TUTTI. *rit. e cresc.*

rit. e cresc.

ff *a tempo.*

tee! Just dear pro-pri-e - tee-ee-ee! So English you can see-ee-ee! We

sf *ff* *a tempo.*

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cresc. molto e rit.

dance and sing, But do the thing With all pro - pri - e - tee!

cresc. molto e rit. *sf*

DANCE.

a tempo

f

ff cresc. molto e marcato ritard.

With all pro - - pri - - e - - tee!

ff cresc. molto e marcato ritard. *sf*

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Charity.

No. 5.

CLAIRE.

HARRY LAWSON HEARTZ.

Andante Moderato.

PIANO.

mp *rit.*

A - lone, un - friend-ed, through the town, I stray in grief and fear! No face I see but wears a frown, No gen - tle words I hear! These cheeks once fair and ros - y red, By hun - ger now are worn! The

Once I had gowns and jew - els rare And lived in pride and state! Ac - cus - tomed I to ten-d'rest care, Nor feared the flings of fate! Then fell, on my de - fenceless head, Mis - for - tune's cru - el blow; And

p *a tempo.* *cresc.* *f* *cresc.* *mf*

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REFRAIN.

Andante.

rit. *mf* *poco a poco rit.* *p*

cheerless street must be my bed: My lot's in-deed for-lorn! now, a - las! I sing for bread! Ah! bit-ter is my woe! Oh, char-i-ty! Sweet

rit. *p* *poco a poco rit.* *pp*

char-i-ty! I ask not much for char-i-ty! A pen-ny here! A pen-ny there! I

TUTTI.

want no more than you can spare For char-i-ty! Sweet char-i-ty! I ask not much for She asks not much for

p

CLAIRE. TUTTI. *rit.*

char-i-ty! A pen-ny here! A pen-ny there! Is all I ask she asks for char-i-ty!

pp *p* *rit.*

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Some Do! Some Don't!

MONTFORT AND CLAIRE.

No. 6.

HARRY LAWSON HEARTZ.

Andante moderato.

PIANO.

pp L.H.

ad lib.

CLAIRE. Some like to walk at noon - day; Some like to walk at night! *MONT.* Some
MONT. Some like to cast shy glan - ces; Some like to act de-mure! *CLAIRE.* Some

p

do! *CLAIRE.* Some don't! Some like to sit in dark-ness, Some
do! *MONT.* Some don't! Some dare not make ad - van - ces; Some

f *sf* *p*

like a daz - zling light! *MONT.* Some do! *CLAIRE.* Some
think they've you se - cure! *CLAIRE.* Some do! *MONT.* Some

f

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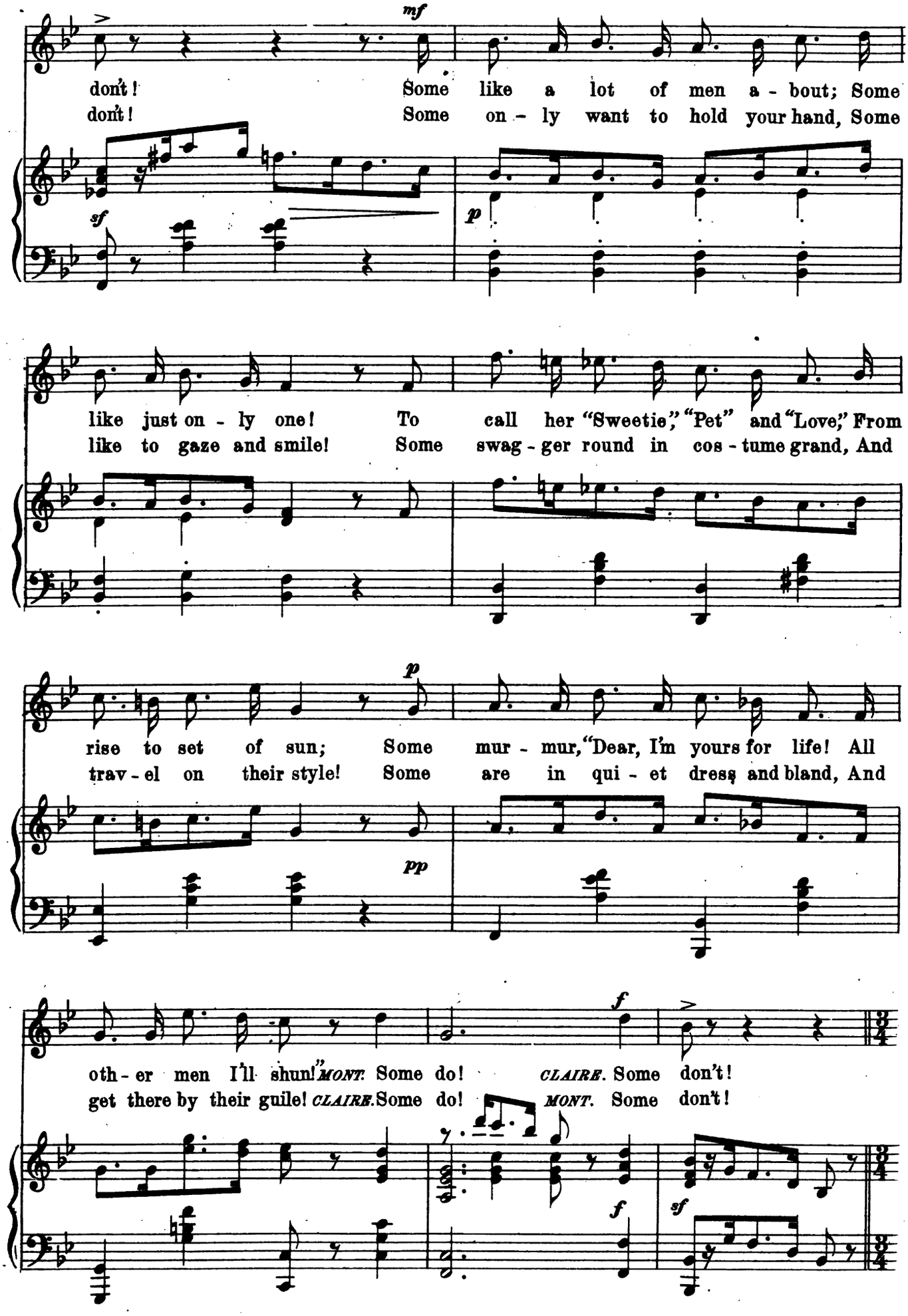

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REFRAIN.

Tempo di Valse.

Oh! This is a ver - y funny world It's funny through and through! — It's

funny what the peo - ple are It's fun-ny what they do! *MONT.* It's
CLAIRE. It's

fun-ny when a girl says "Yes!" When you whisp-er, "I love you!"
fun-ny when a man don't see It's time to say "A - dieu!"

CLAIRE. Some don't! *MONT.* Some do! ——
CLAIRE. Some don't! *CLAIRE.* Some do! ——

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Don't mind me.

No. 7.

BLOSSOMS.

CLIFTON CRAWFORD.

PIANO.

1. Some
2. I
3. My

folks get quick - ly wor - ried if they ge. a lit - tle shock, ___ But
once went to a "tea-fight" and it real - ly made me sore ___ While
mas - ter has a cook just now that's hand - y, nice and neat, ___ But

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I'm a-mongst the mum-ber that are firm as a-ny rock. For
wait-ing for the host-ess to re-ceive me at the door. A
O she's fair-ly mashed up-on the cop-per on our street. The

in-stance, yes-ter-day when I got home it struck my gaze My
la-dy weigh-ing three-nought-nought ex-tin-guished me com-plete,
oth-er night I went in-to the kitch-en sud-den-lee, There

broth-er Bill with ke-ro-sene was set-ting the house a-blaze.
Jam'd her el-bows in my eyes and stood up-on my feet.
was the "cop" at sup-per with our cook right on his knee.

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REFRAIN. (I said)

Don't mind me! Don't mind me!
Don't mind me! Don't mind me! It's a
Don't mind me! Don't mind me! I'm

Just go on: don't mind our Pa: He's not a bit par-tic-u-lar. The
pi-ty to dirty the nice clean stair: I've still got an inch of boot to spare.
sor-ry the chick-en pie is cold, And last night's liver a tri-fle old. The

house is in-sured ten thousand "plunks", And it's worth at most just three, So go
Can't I lie down and let you stand On my ju-gu-lar ver-te-brae? My
fa-mi-ly plate is in Num-ber Two, The wine's in Num-ber Three, But the

on, my son, and con-ti-nue the fun And don't mind me!
Pa-pa and Ma-ma might miss me per-haps, But don't mind me!
on-ly spare room's at the top of the house But don't mind me!

D.S.

fz fz D.S.

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The Chestnutty Language of Lovers.

No 7½

BLOSSOMS AND CHORUS.

H. L. HEARTZ.

Allegro.

PIANO.

f

1. From the glit-ter-ing lair of the po-lar she-bear To haunts of the gay kan-ga-
2. There's the fur-cov-er'd beau that we call Es-qui-mau; When pas-sion he chan-ces to

p

roo, From the fa-vor-ite plant of the huge el-e-phant To the
feel, Woos his dar-ling in grunts and pre-sents her at once With a

nest of the coo-ing cuc-koo, I have flown in my trav-els a-
slab from the side of a seal. While the slip-per-y youth from Bom-

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far,— a - far,— And have gath-ered the lore of all ro - vers, ____ But the
bay_ Bom - bay_ When his long - ing is too deep to ut - ter, ____ Sal-lies

poco rit.

wea - ri - est thing I ob - served while on wing Was the chest - nut - ty 'lan-guage of
forth to the mart, picks a girl to his heart And buys her as if she were

poco rit.

REFRAIN.

p Lento.

lov - ers.
but - ter.

Oh! Hold me clos - er, clos - er yet! Gaze in - to my

Lento.

pp

eyes! ____ Call me "Toot - sie - Woot - sie Pet" And breathe a yard of

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sighs! ____ Whis - per "Oose a - lov - in' 'oo?" "Kiss me, Queen-ie

Queen!" THAT, what-e'er they say or do, Is what they ALWAYS mean!

CHORUS unaccompanied.

pp

Hold me clos - er, clos - er yet! Gaze in - to my eyes! Call me "Toot-sie

pp

Hold me, Gaze in - to my eyes! Call me

Woot - sie Pet" And breathe a yard of sighs! Whis - per "Oose a - lov - in' 'oo?"

with a yard of sighs! Whis - per! Kiss me!

dim. *p*

Kiss me, Queenie— Queen!" THAT, what-e'er they say or do, Is what they ALWAYS mean!

Queen - ie Queen! THAT, is AL - WAYS what they mean!

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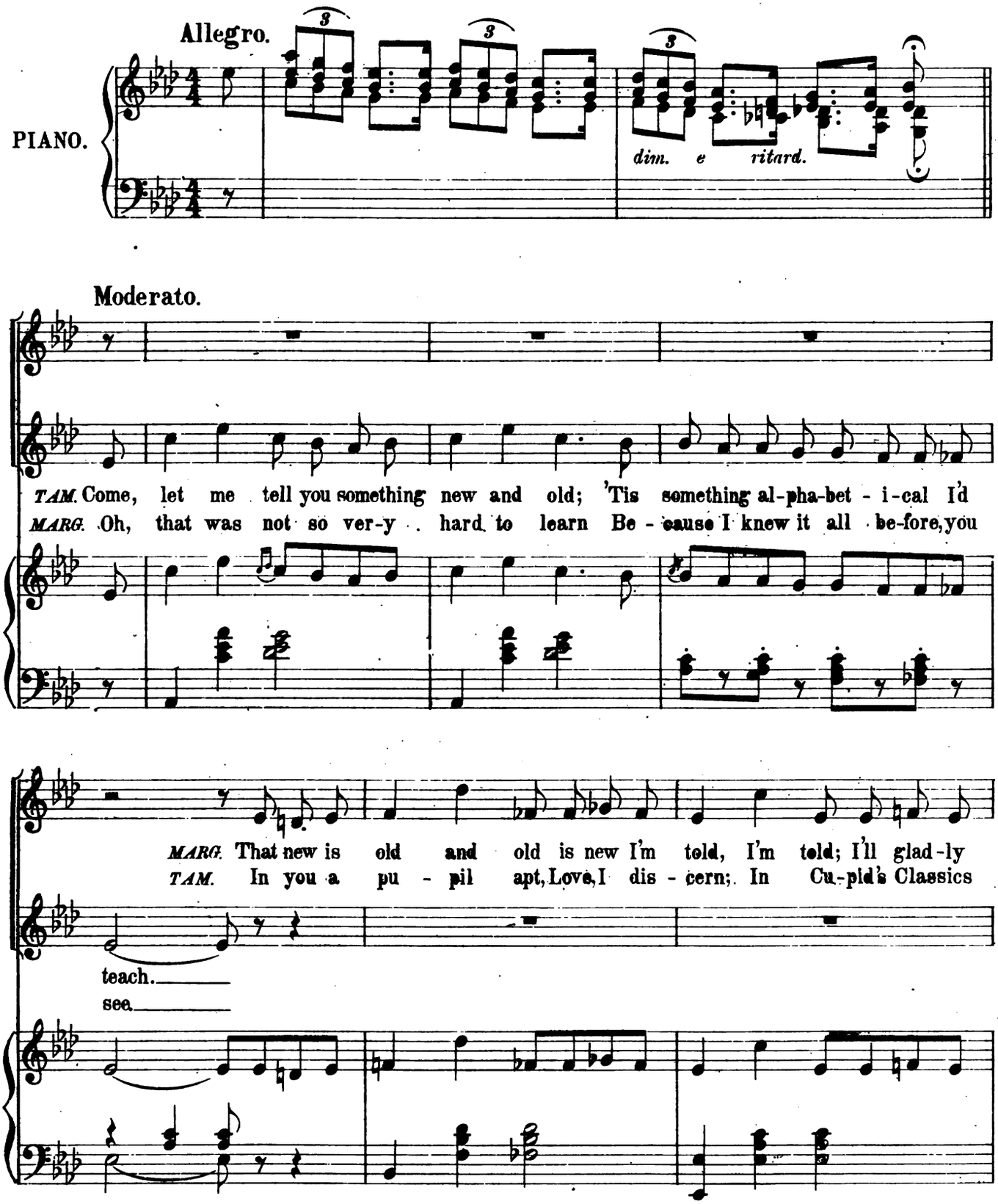
Roses Begin With R, Love.

No. 8.

DOUBLE QUINTETTE.

TAMMONS, MARGERY AND ENGLISH PARTY

HARRY LAWSON HEARTZ.



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learn if it's with-in my reach.
you're a - head of me!

TAM. 'Tis hard to learn and ea - sy
MARG. And when the game of love is

MARG. You
TAM. In

to for - get, So pray at-tend while I the creed re - cite.
played, in short, The girl can give you nine points out of ten.

can - not tell, you have-n't tried me yet; I'll lis - ten well and try to learn it
teach - ing you a les-son I've been taught That women ev - er get the best of

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Tempo di Valse.

right.
men.

p

TAM. Oh, ros - es be -
MARG. Em - brac-ing be -

dim. *pp*

MARG. Au - dacious be - gins with A,
TAM. Al - lurement be - gins with A,

gin with R, Love, *TAM.* And
gins with "Oh! Love!" *MARG.* All

MARG. And kiss - es be - gin with
TAM. And jol - ly be - gins with

hon - ey be - gins with H, Love,
flirt - ings be - gin with eyes, Love,

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K.
J.

TAM. Tho' that's what the books all teach, Love, It
MARG. That's not what the books all teach, Love, But

f *dim.* *pp*

nev - er - the - less is true That all of the sweet - est
nev - er - the - less 'tis true, And all of the dear - est

things in life Be - gin with you.
things in life Be - gin with you.

ff

GIRLS. Au - da-cious be -
MEN. Al - lurement be -

ff

MEN. Oh, ros es be - gin with R, Love,
GIRLS. Em - brac-ing be - gins with "Oh! Love!"

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gins with A,
gins with A.

MEN. And hon - ey be - gins with
GIRLS. All flirt - ings be - gin with

GIRLS. And kiss - es be - gin with K.
MEN. And jol - ly be - gins with J.

H, Love,
eyes, Love,

MEN. Tho' that's what the books all teach, Love, It
GIRLS. That's not what the books all teach, Love, But

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nev - er - the - less is true That all of the sweet - est
nev - er - the - less 'tis true, And all of the dear - est

things in life Be - gin with you.
things in life Be - gin with you.

sf

SOP. *ff*
Oh, ros - es be - gin with R, Love, Au - da-cious be -
Em - brac-ing be - gins with "Oh! Love!" Al - lurement be -

ALTO.

TEN. *ff*
Oh, ros - es be - gin with R, Love, Au - da-cious be -
Em - brac-ing be - gins with "Oh! Love!" Al - lurement be -

BASS.

ff

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gins with A, And hon-ey be - gins with H, Love, And
gins with A. All flirtings be - gin with eyes, Love, And

gins with A, And hon-ey be - gins with H, Love, And
gins with A. All flirtings be - gin with eyes, Love, And

kiss-es be - gin with K. Tho' that's what the books all
jol - ly be - gins with J. That's not what the books all

kiss-es be - gin with K. Tho' that's what the books all
jol - ly be - gins with J. That's not what the books all

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teach, Love, It nev-er-the - less is true That all of the
teach, Love, But nev-er-the - less 'tis true, And all of the

teach, Love, It nev-er-the - less is true That all of the
teach, Love, But nev-er-the - less 'tis true, And all of the

sweet-est things in life Be - gin with you.
dear - est things in life Be - gin with you.

sweet-est things in life Be - gin with you.
dear - est things in life Be - gin with you.

sf

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An Innocent City Girl.

ROSA AND CHORUS.

ENSEMBLE.

No. 9.

HARRY LAWSON HEARTZ.

Moderato.

VOICE.

PIANO.

f

GIRLS.

At

MEN.

last our cu - ri - os - i - ty will soon be sat - is - fied! Will

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GIRLS.

soon be sat - is - fied! Our eyes with Par - is' lat - est styles wi

MEN.

soon be grat - i - fied! Will soon be grat - i -

GIRLS.

fied! For Clair de Loin - ville, haugh ty maid, in

MEN.

GIRLS.

ev - 'ry - thing au fait, In ev - 'ry - thing au fait: Will

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show us what is what in town, the mode a la Francais, a la Fran-

IN UNISON

cais! For Claire de Loin - ville, haugh - ty maid, in

ev - 'ry-thing au fait, in ev - 'ry - thing au fait: Will show us what is

what in town, The mode a la Francais, a la Fran - cais! ——

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The Good Little Sunday School Boy.

BLOS., PLOTZ., ROSA., PATTY, FOUCHÉ AND MALE CHORUS.

No. 10.

HARRY LAWSON HEARTZ

Andante moderato.

VOICE.

PIANO.

1. A good lit - tle boy was a-walk-ing down street, Just out from the Sun - day School— When some
2. When Bob - bie had spot - ted these ver - y bad men, Just out from a game of pool— And he
3. Then Bob - bie laid les - son and hymn book one side, Just brought from the Sun - day School— While those

f *p* *marcato*

wicked young fel - lows he— happened to meet, Just out from a game of
knew at a glance they were on - to him then, Just out of the Sun - day
naught - y fel - lows he— pi - ous - ly eyed, Just out from a game of

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pool. They were Wal-ter and Richard and Hen-ry like-wise, And the
School! They guyed his good clothes and they mocked his good face, Their
pool. He first tackled Walter and made of him meat, With

f *mf* *cresc.*

good boy was Bob-bie, as you may sur-mise, And he fre-quent-ly took some re-
manners were low, and their lan-guage was base, And they frequent-ly mentioned a
Richard and Hen-ry he wiped up the street, And then he returned all so

f

marka-ble prize Out of the Sun-day School!
ver-y bad place Far from the Sun-day School!
qui-et and neat Back to the Sun-day School!

rit. *a tempo.* *f*

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REFRAIN.

Andante.

Out of the Sun-day School, Bobbie! Out of the Sun-day School! The
Far from the Sun-day School, Bobbie! Far from the Sun-day School! A
Back to the Sun-day School, Bobbie! Back to the Sun-day School! While the

legato *cresc.*

rit.

good lit-tle boy, That we al-ways en-joy Out of the Sun-day School!
ver-y bad place, All a-bandoned by grace, Far from the Sun-day School!
boys he did drop Were pulled in by a cop Back of the Sun-day School!

dim. *rit.*

CHORUS. (*unaccompanied.*)

Out of the Sun-day School, Bob-bie! Out of the Sun-day School! The
Far from the Sun-day School, Bob-bie! Far from the Sun-day School! A
Back to the Sun-day School, Bob-bie! Back to the Sun-day School! While the

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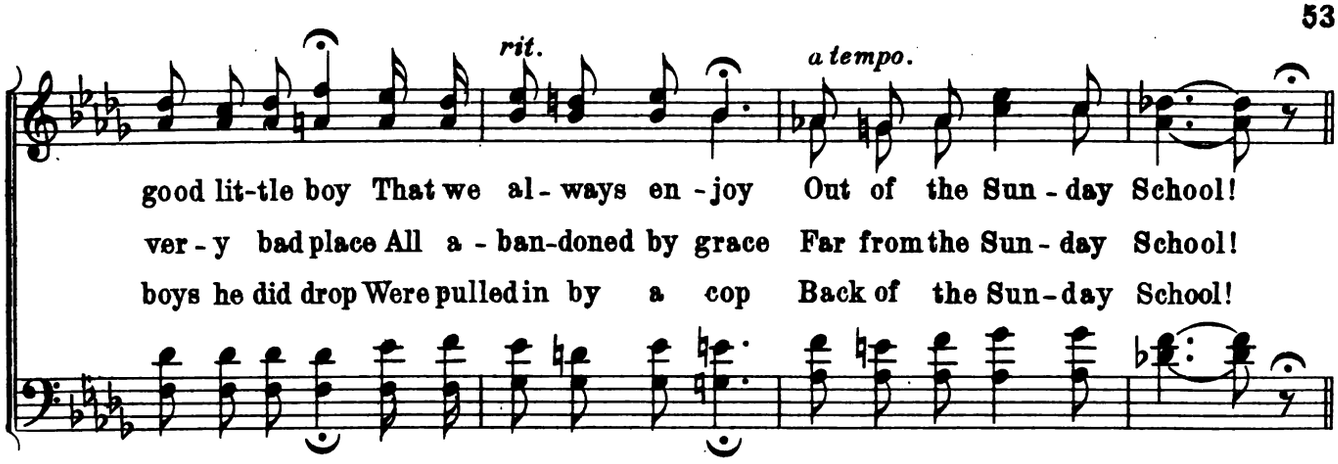
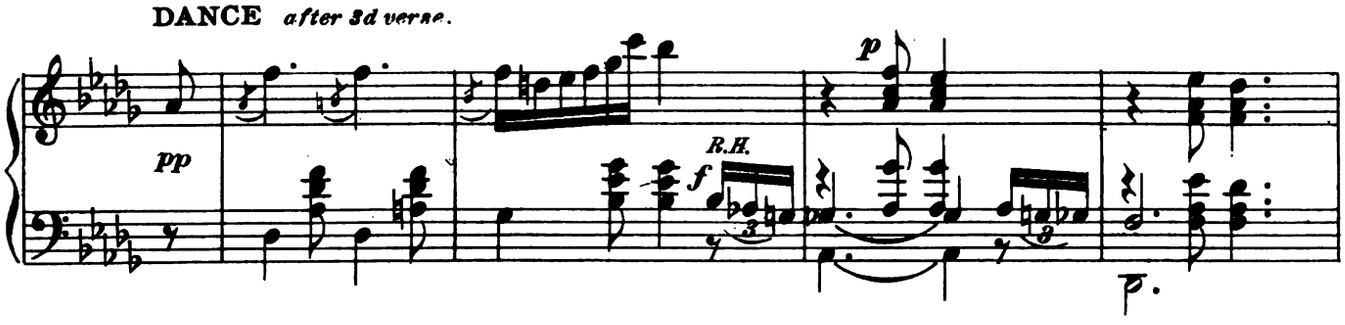
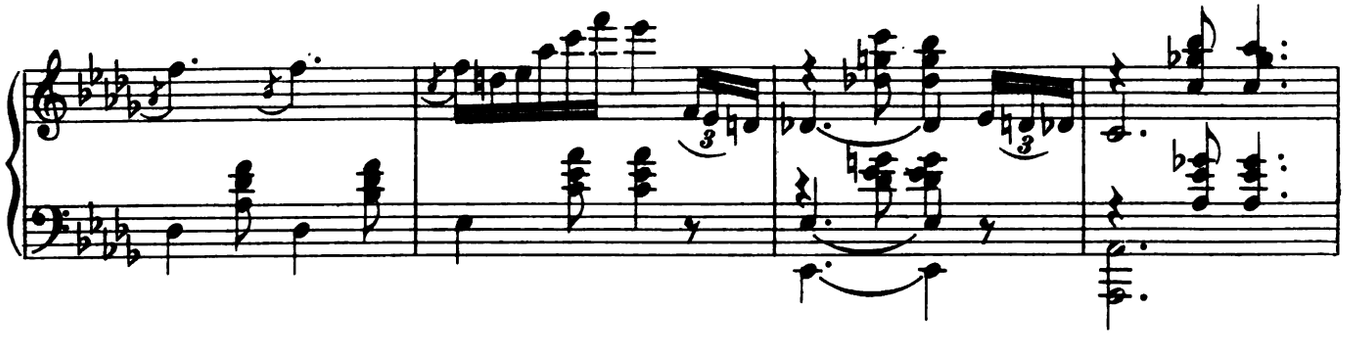
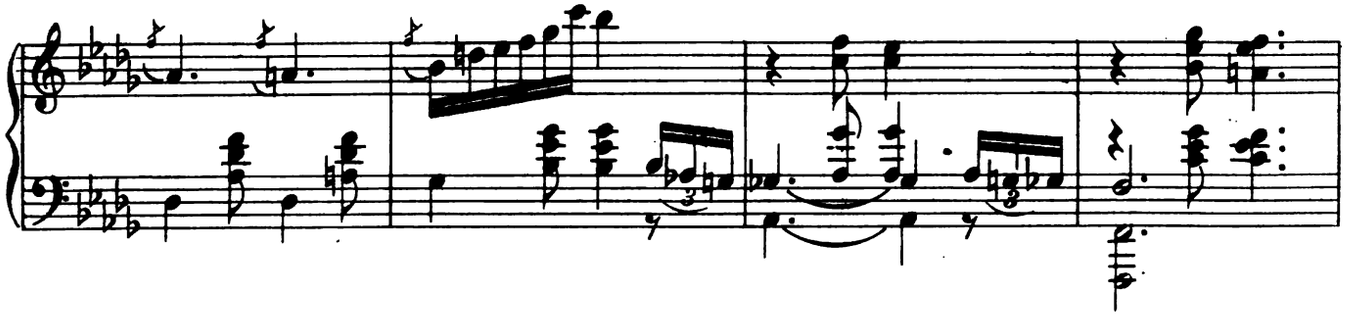
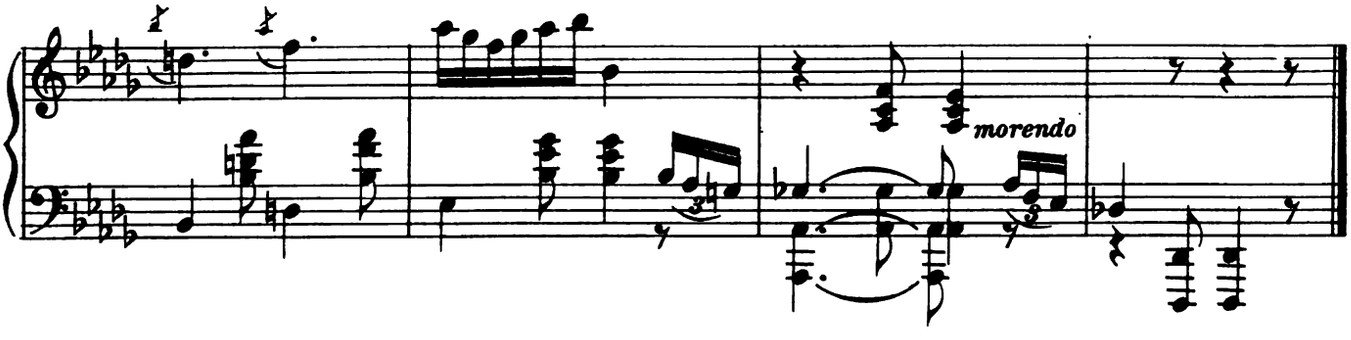


DANCE *after 3d verse.*









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Without a Chaperon.

CLAIRE, MONTFORT AND CHORUS.

No. 11.

HARRY LAWSON HEARTZ

Allegro.

f

Moderato. CLAIRE.

mf

In the dark and mys - tic a - ges, ver - y ma - ny years a - go,
Of course there was a ru - mor sent a - broad by i - dle tongue

p

As you'll read in hist - 'ry's pages, if you really care to know,
That Cu - pid serv'd her badly and her tender feel - ings wrung;

Psy - che stirr'd the ten - der passion in the heart of Cu - pid gay, And he
It ev - en was as - sert - ed that they quarrel'd and they fought: But

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lov'd her in a fash - ion that would hard-ly go to day. Pysche
I have in - for - ma - tion there was noth-ing of the sort; They

did not know her lov - er for in fact they'd nev - er met; She
met when e'er they wanted to, they had their own sweet way, And

did not know him e'en by sight, he wasn't in her set, _____
led a life of hon-eyed bliss I don't care what they say! _____

But their tryst was kept in dark-ness, and he stay'd ex-treme-ly late For they
They had nothing to dis-turb them, they were al - ways let a - lone And

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had no chap-er - on to spoil their lit - tle tête-a - tête
all be - cause they got a - long with-out a chap-er - on

cresc. *marcato*

CLAIRE.
REFRAIN. (Duet)

p

How nice to be a - lone _____ With-out a chap - er -

MONT.

p

Real nice to be a - lone _____

pp *f* *pp*

on, _____ When all your tire - some rel - à - tives

cresc. *cresc.*

no chap-er - on! When all your tire - some rel - a - tives

f *p*

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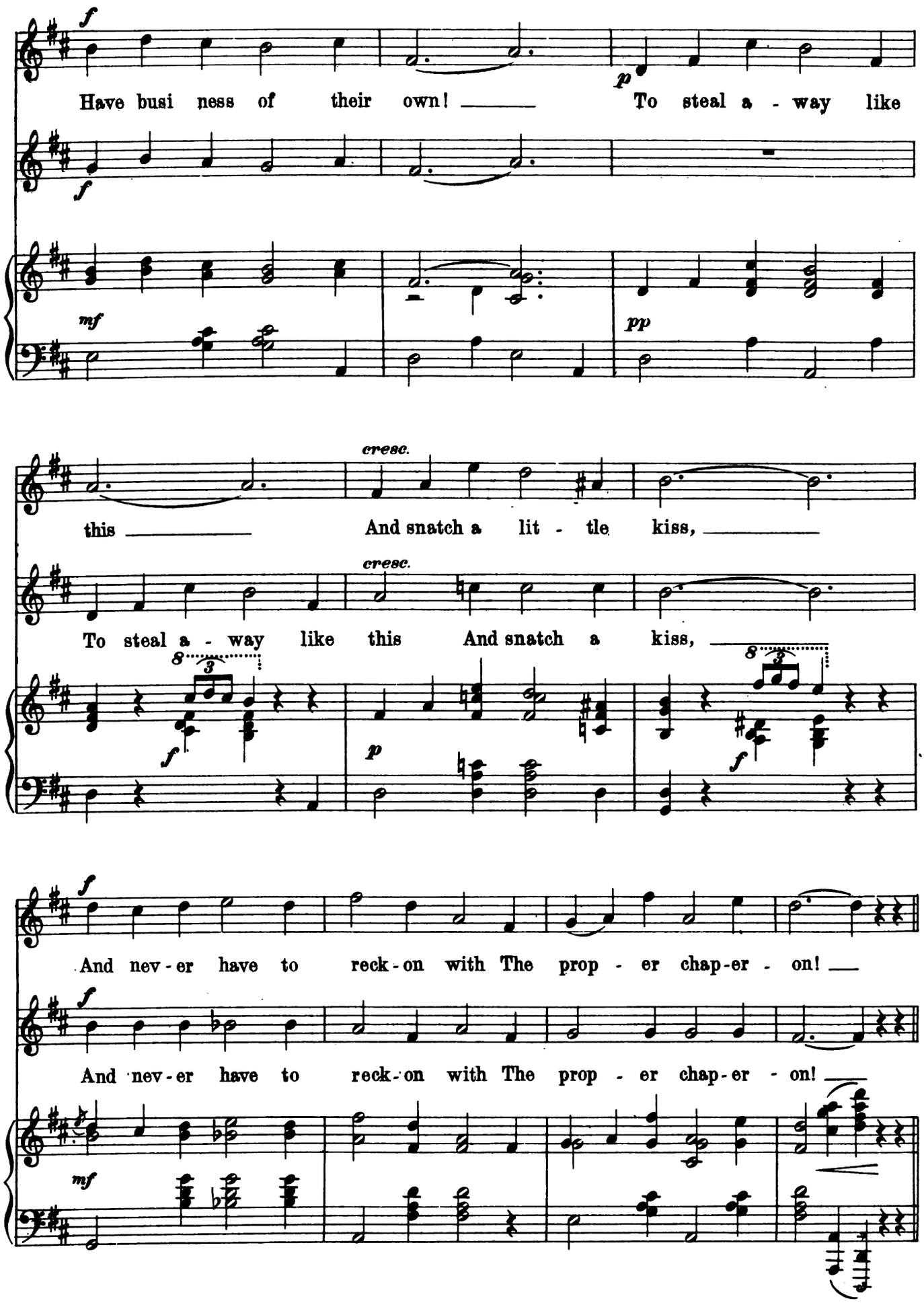

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CLAIRE.

f

Real nice to be a - lone!

MONT.

f

CHORUS.

f

How nice to be a - lone With-out a chap - er -

mf

To be a - lone!

mf *f* *mf*

no chap - er - on! When all our tire - some rel - a - tives

cresc.

on When all their - tire some rel - a - tives

cresc.

A - lone! A - lone!

f *cresc.*

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ff

Have business of their own!

ff

ff

Have business of their own! To steal a - way like

f

mf

f

To steal a - way like this And snatch a kiss,

cresc.

f

cresc.

this And snatch a lit - tle kiss,

cresc.

mf To steal a - way and snatch a kiss,

cresc.

8 3

f

cresc.

8 3

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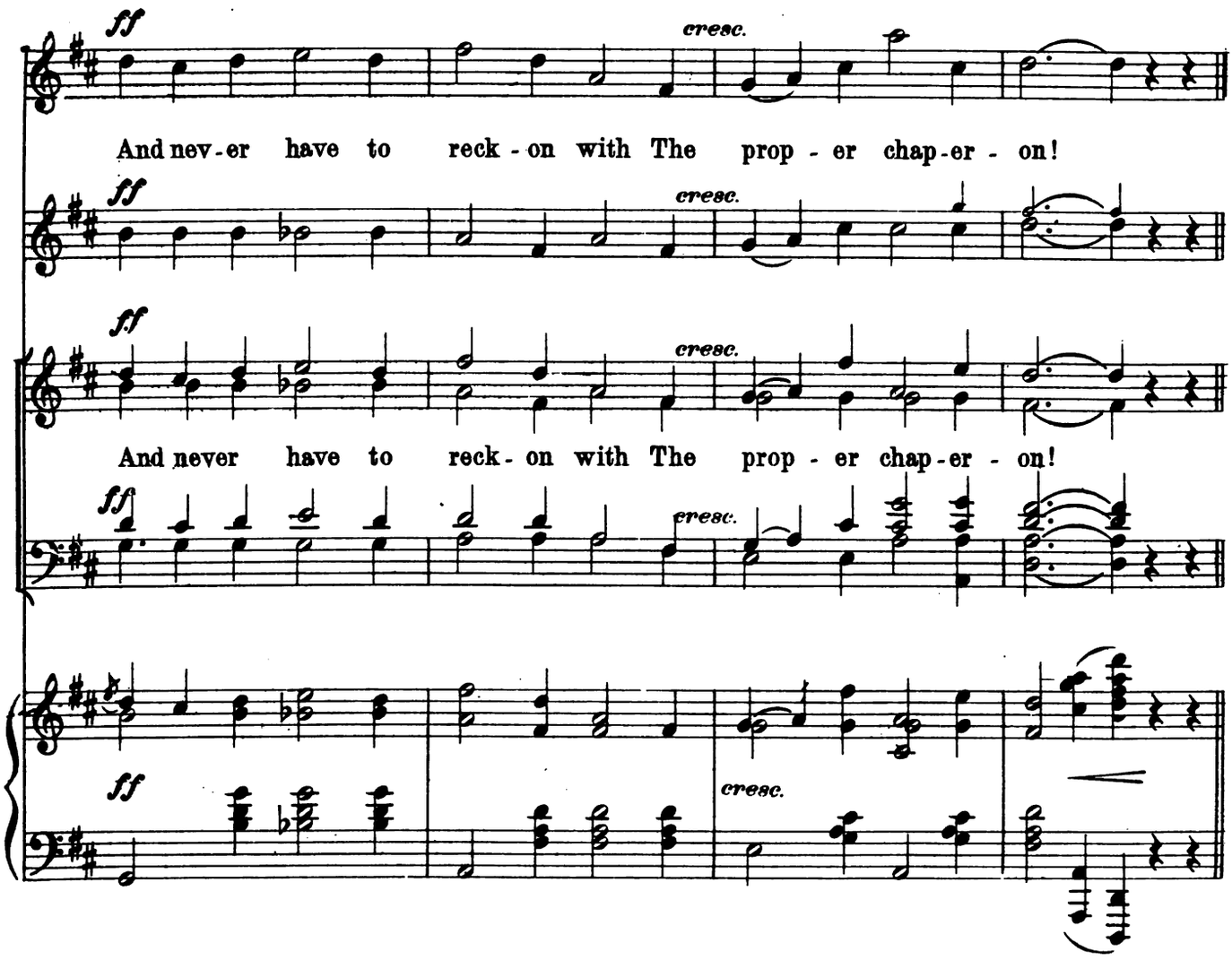
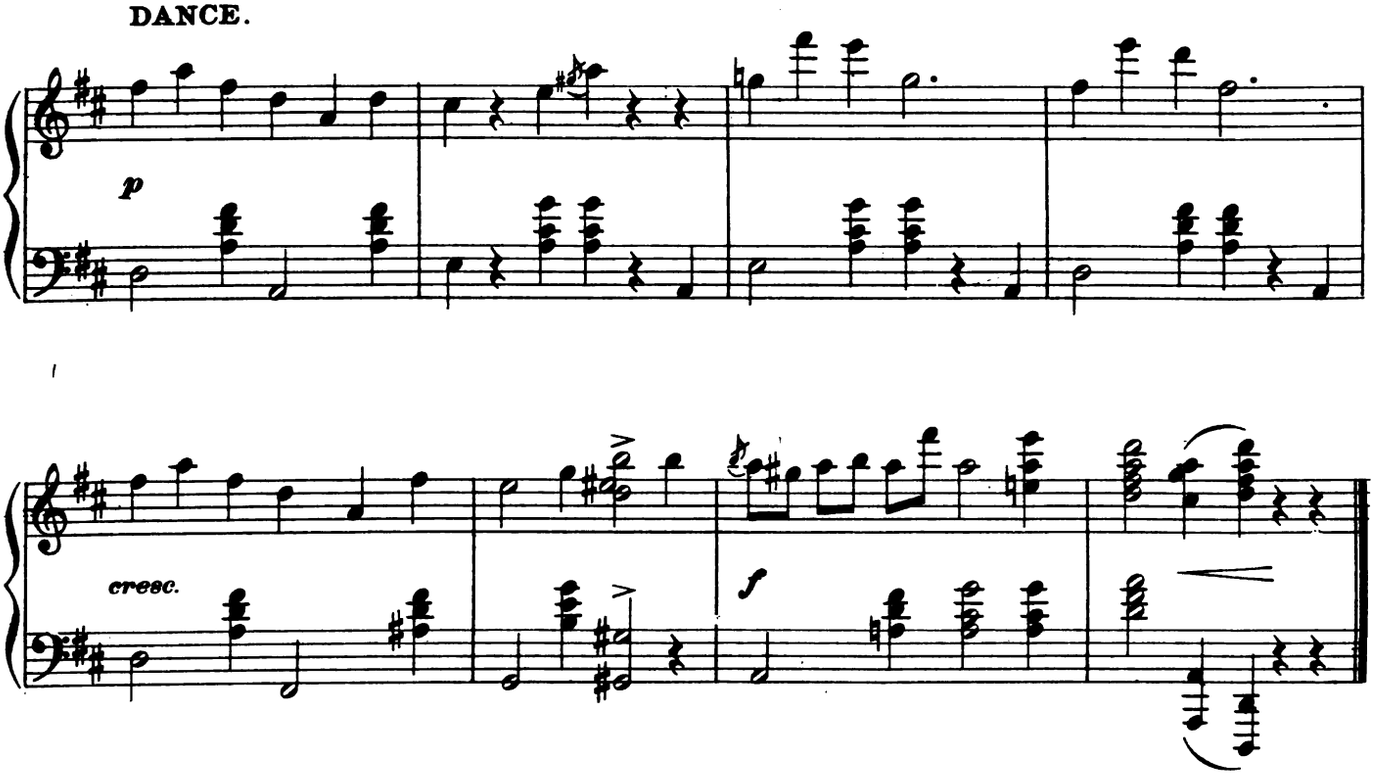


DANCE.



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Finale.

HARRY LAWSON HEARTZ.

Allegro.

PIANO.

ff *marcato.* *sf*

King e - lect of Sau - ter - elle! Sau - ter - elle!

Hear the cor - o - na - tion bell! Hear the bell!

Now has come the time to

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tod - dle: Crown is waiting for your nod - dle! Phil-ippe One of Sau-ter-

elle! Sau-ter-elle! Hear the cor-o-na-tion bell! Hear the bell!

sf *sf*

Phil-ippe One of Sauter - elle, Hear the summons of the bell! Of the bell!

rit. *rit.*

marcato.

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BELLES & CHORUS.

(CHORUS.) Allegro Mod.

f Ding! Dong! Ding! Dong! Ding! Dong!

mf

BLOSSOMS, ROSALIE & BELLES.

ff Bright - ly dawns the fes - tal day, the

LORD BOB., TAMMONS &c.

ff Bright - ly goes the game to - day, and

PLOTSKY, MICHEL &c.

ff Bright - ly dawns the fes - tal day, the

CHORUS.

Ding! Dong! Ding! Dong! Ding! Dong!

SOLDIERS.

f

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fa - tal hour is due; For while at roy-al-ty we

by the powers 'twill do; So Blos - soms for the King we

fa - tal hour is due; For roy - al - ty we'll sly-ly

Ding! Dong! Ding! Dong! Ding! Dong!

play, be sure and face it through!

play, we hope 'he'll bloom it through!

lay, and to our vow be true!

Ding! Dong! Ding! Dong! Ding! Dong!

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Hon - or to the Mon-arch bring, but let us fox - y

Hon - or to the Mon-arch bring, and let us fox - y

Hon - or to the Mon-arch bring, but let us fox - y

Ding! Dong! Ding! Dong! Ding! Dong!

poco a poco

be: And raise a cho - rus to the King, and

be: And raise a cho - rus to the King, and

be: And raise a cho - rus to the King, and

Ding! Dong! And raise a cho - rus to the King, and

cresc.

ff

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hail His Maj - es - ty!

hail His Maj - es - ty!

bang His Maj - es - ty!

hail His Maj - es - ty!

sf *sf* *rit.*

BLOSSOMS. Vivace.

f *p*

There is some-thing rath - er roy - al in my pose!

CAST. TUTTI. BLOS.

f *ff* *f* *ff* *mp*

Roy-al in his pose! Roy-al in his pose! And what - ev - er I may

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CAST.

say I guess it goes! Rath - er guess it

TUTTI. ROSA.

goes! Goes! Goes! And for el - e-gant de - meanor He's a ver - i - ta - ble

CAST.

dream - a From his gai-ters to his roy-al Ro - man nose! Roy - al

TUTTI.

Ro - man nose! Nose! Nose! There is some-thing rath - er roy-al in his

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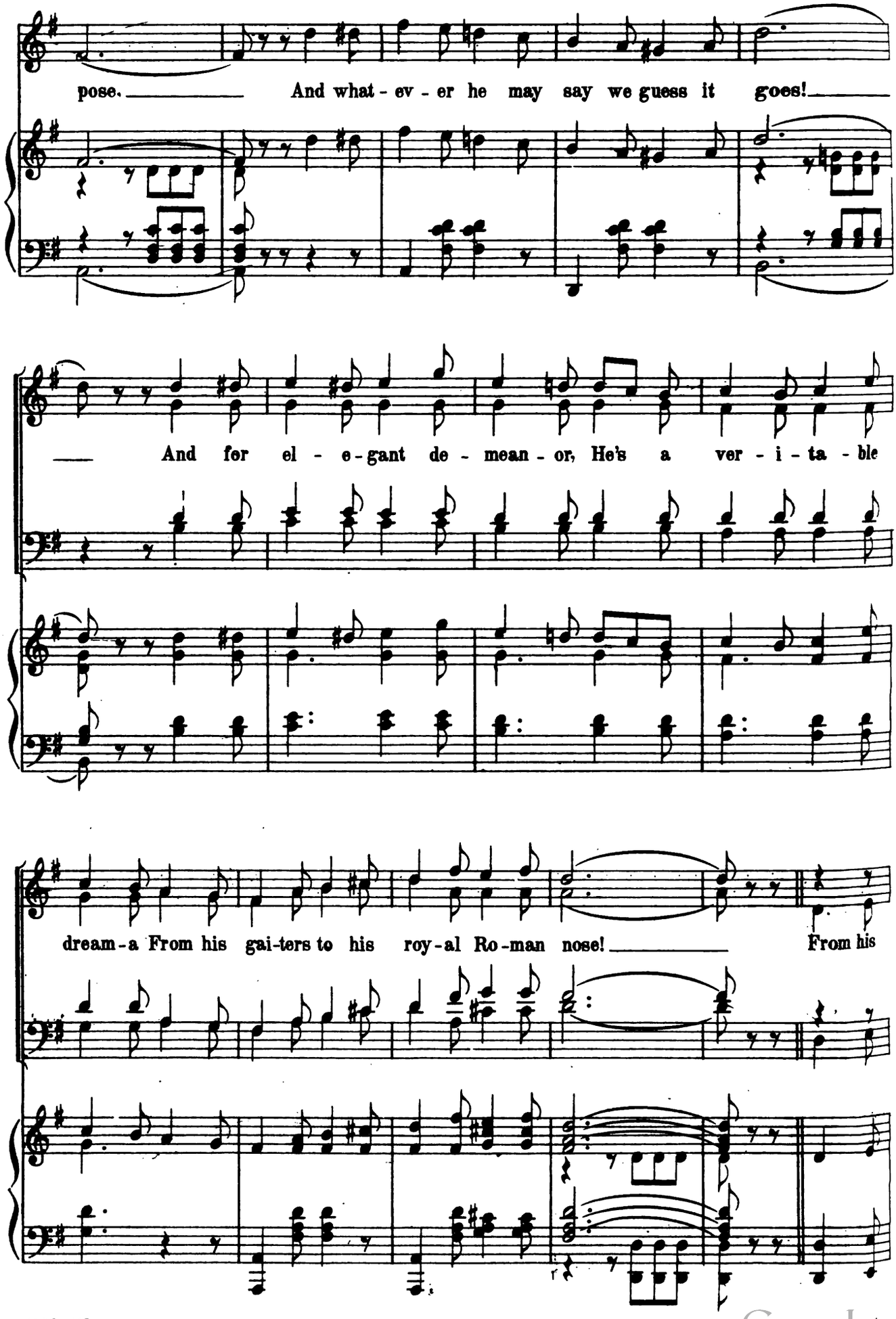

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gai-ters to his roy-al Ro-man nose! Ro-man nose! From his gai-ters to his

roy-al Ro-man nose! Ro-man nose! And for el-e-gant de-mean-or He's a

ver-i-ta-ble dream-a From his gai-ters to his roy-al Ro-man nose!

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Andante moderato.

MONT. CLAIRE AND PATTY.

f

Once we had gowns and jew-els rare,

WOMEN OF ENGLISH PARTY AND CHORUS.

SOPRANOS.

p

Once they had gowns and jew-els rare,

ALTOS.

Once they had gowns and jew-els rare,

MEN OF CAST AND SOLDIERS.

TENORS.

p

Once they had gowns and jew-els rare,

BASSES.

Once they had gowns and jew-els rare,

ROSA AND BELLES.

SOPRANO.

f

Such a

ALTO.

Such a

pp

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And lived in pride and state! Ac - custom'd we to

Pride and state! Ac-

Pride and state! Ac-

Lived in pride and state! Ac-

Lived in pride and state! Ac-

pret-ty lot of gowns and jew-els rare! Pride and state! Pride and state!

pret-ty lot of gowns and jew-els rare! Pride and state! Pride and state!

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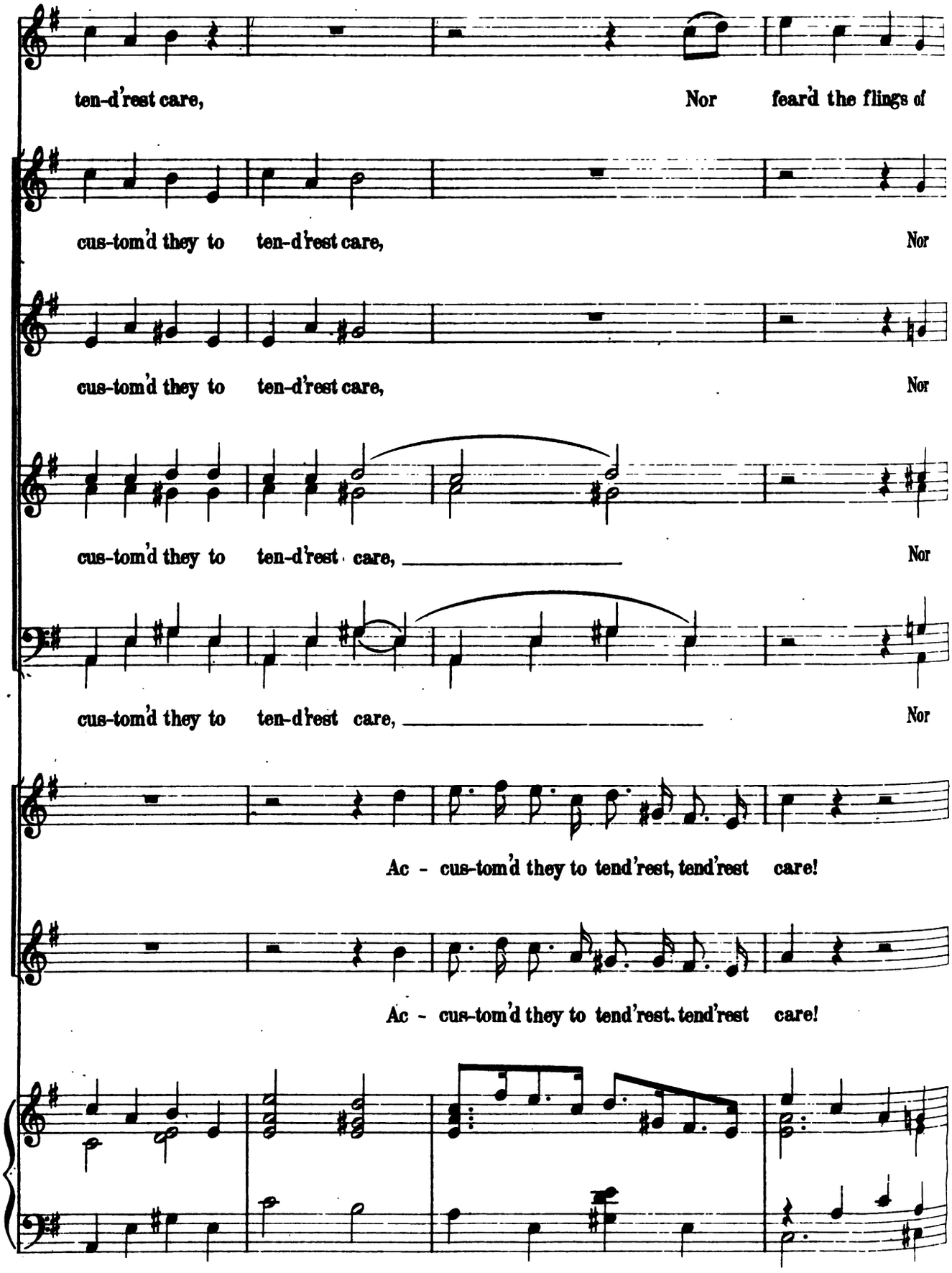

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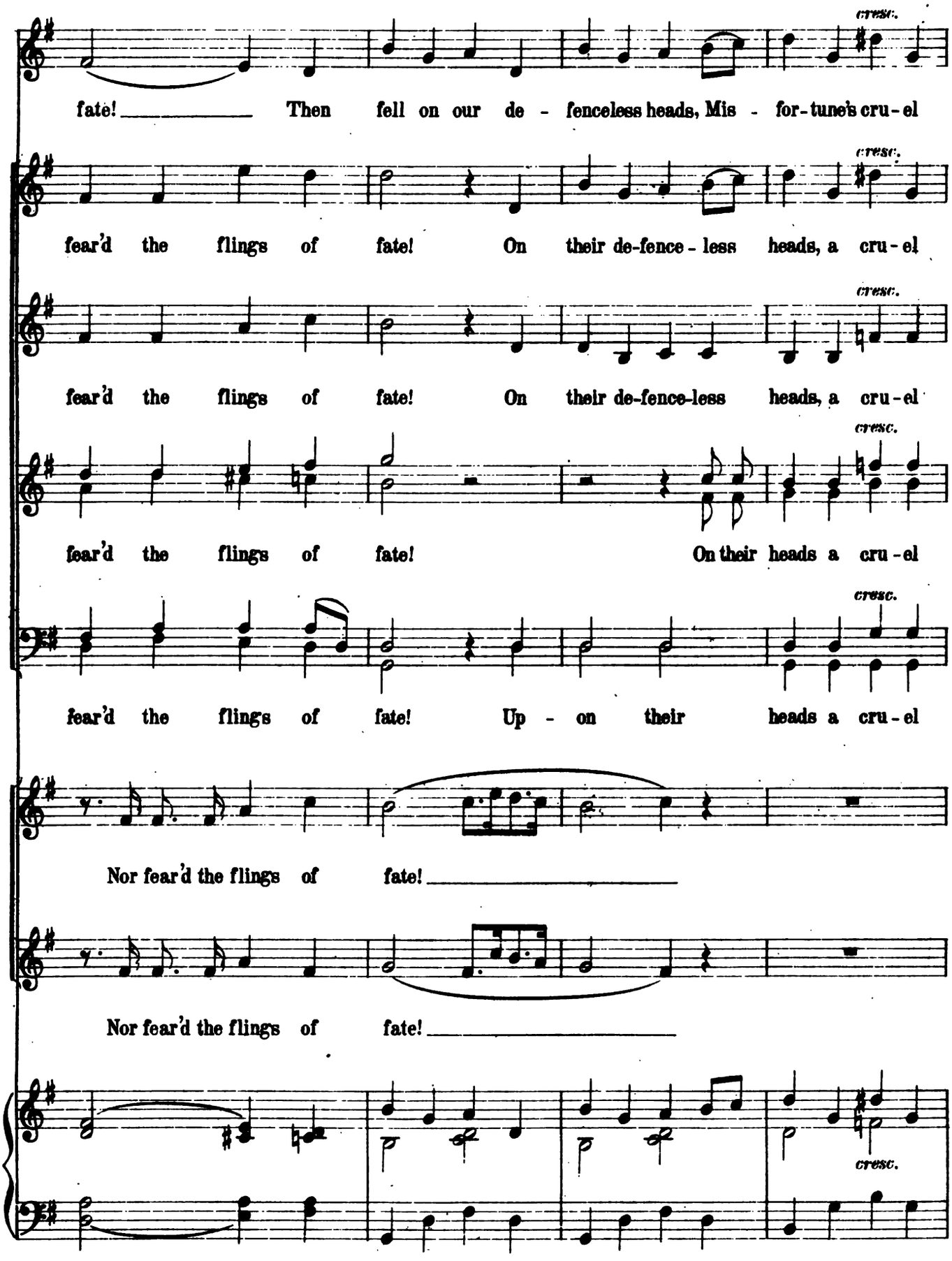

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f *p* *dim.e rit.*

blow! And now, a-las! We sing for bread! Ah, bit-ter is our woe!

f *p* *dim.e rit.*

blow! And now, a-las! They sing for bread! Ah, bit-ter is their woe!

f *p* *dim.e rit.*

blow! And now, a-las! They sing for bread! Ah, bit-ter is their woe!

f *p* *dim.e rit.*

blow, a cru-el blow! And now, a-las! They sing for bread! Ah, bit-ter is their woe!

f *p* *dim.e rit.*

blow, a cru-el blow! And now, a-las! They sing for bread! Ah, bit-ter is their woe!

f *p* *dim.e rit.*

A cru-el blow! And now, a-las! They sing for bread! Ah, bit-ter is their woe!

f *p* *dim.e rit.*

A cru-el blow! And now, a-las! They sing for bread! Ah, bit-ter is their woe!

f *p* *dim.e rit.*

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Andante. (Unaccompanied.)

SOPRANO. Out of the Sun - day School, Bob - bie!

ALTO. Out of the Sun - day School, Bob - bie!

TENOR. Out of the Sun - day School, Bob - bie!

BASS.

Out of the Sun - day School! The good lit - tle boy, That we

Out of the Sun - day School! The good lit - tle boy, That we

Out of the Sun - day School! The good lit - tle boy, That we

al - ways en - joy, Out of the Sun - day School!

al - ways en - joy, Out of the Sun - day School!

al - ways en - joy, Out of the Sun - day School!

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Tempo di Valse.

ff

Out of the Sun - day School, Bob - bie! Out of the Sun - day

ff

Out of the Sun - day School, Bob - bie! Out of the Sun - day

ff

ff

School! The good lit - tle boy that we al-ways en - joy,

School! The good lit - tle boy that we al-ways en - joy,

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Out of the Sun - day School! Out of the Sun-day School,

Out of the Sun - day School! Out of the Sun-day School,

Of the Sun-day School!

marcato il basso.

Out of the Sun-day School, The good lit - tle boy that we al-ways en - joy,

Out of the Sun-day School, The good lit - tle boy that we al-ways en - joy,

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rit.

Out of the Sun - day School!

rit.

Out of the Sun - day School!

rit.

rit.

a tempo.

poco - a - poco cresc. -

- e - accel.

sf sf

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ACT II.
Entr'acte and Opening.

No. 13.

HARRY LAWSON HEARTZ.

Tempo di Valse.

PIANO.

p

poco a poco rit.

DANCE.

pp a tempo.

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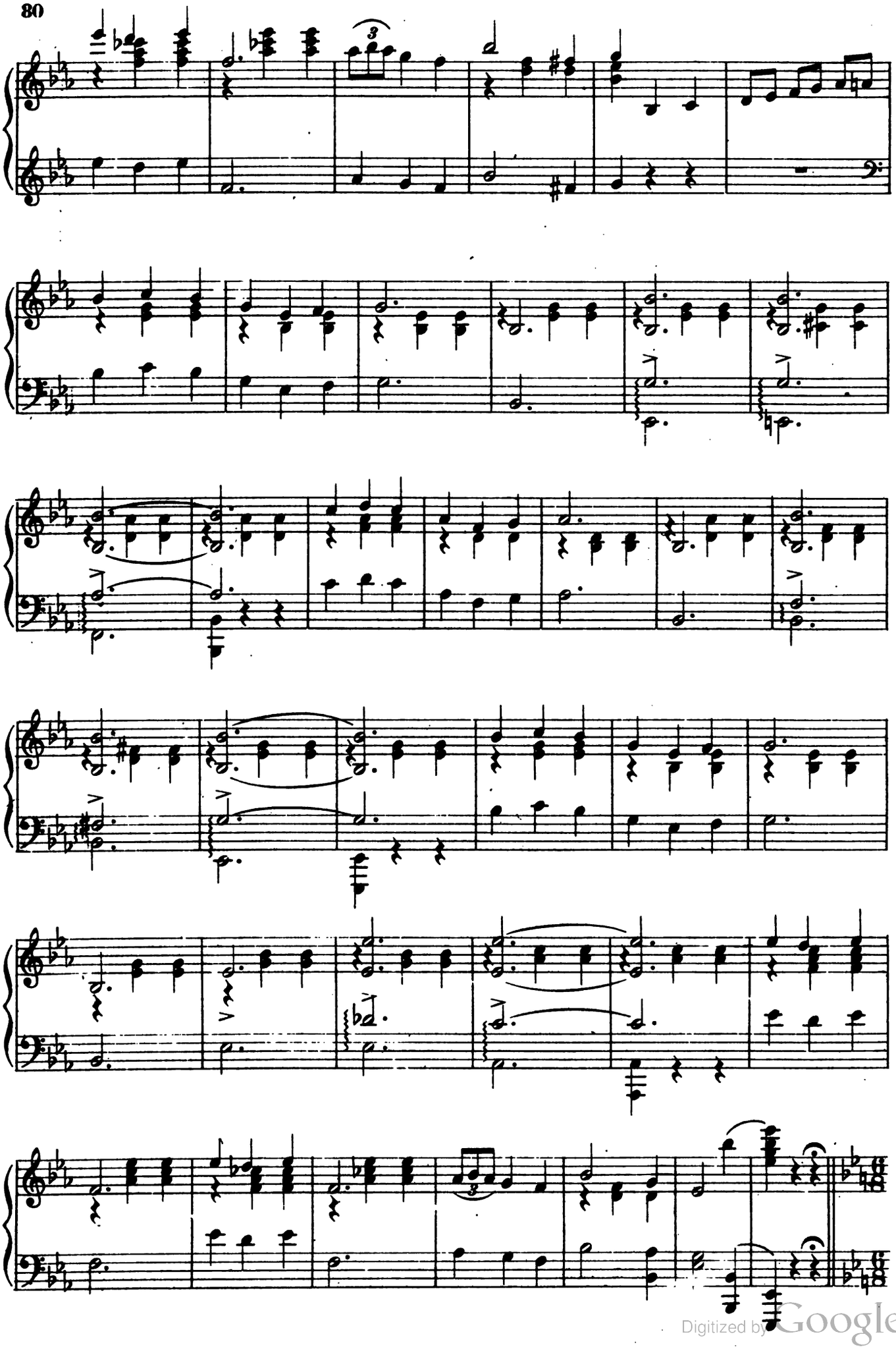

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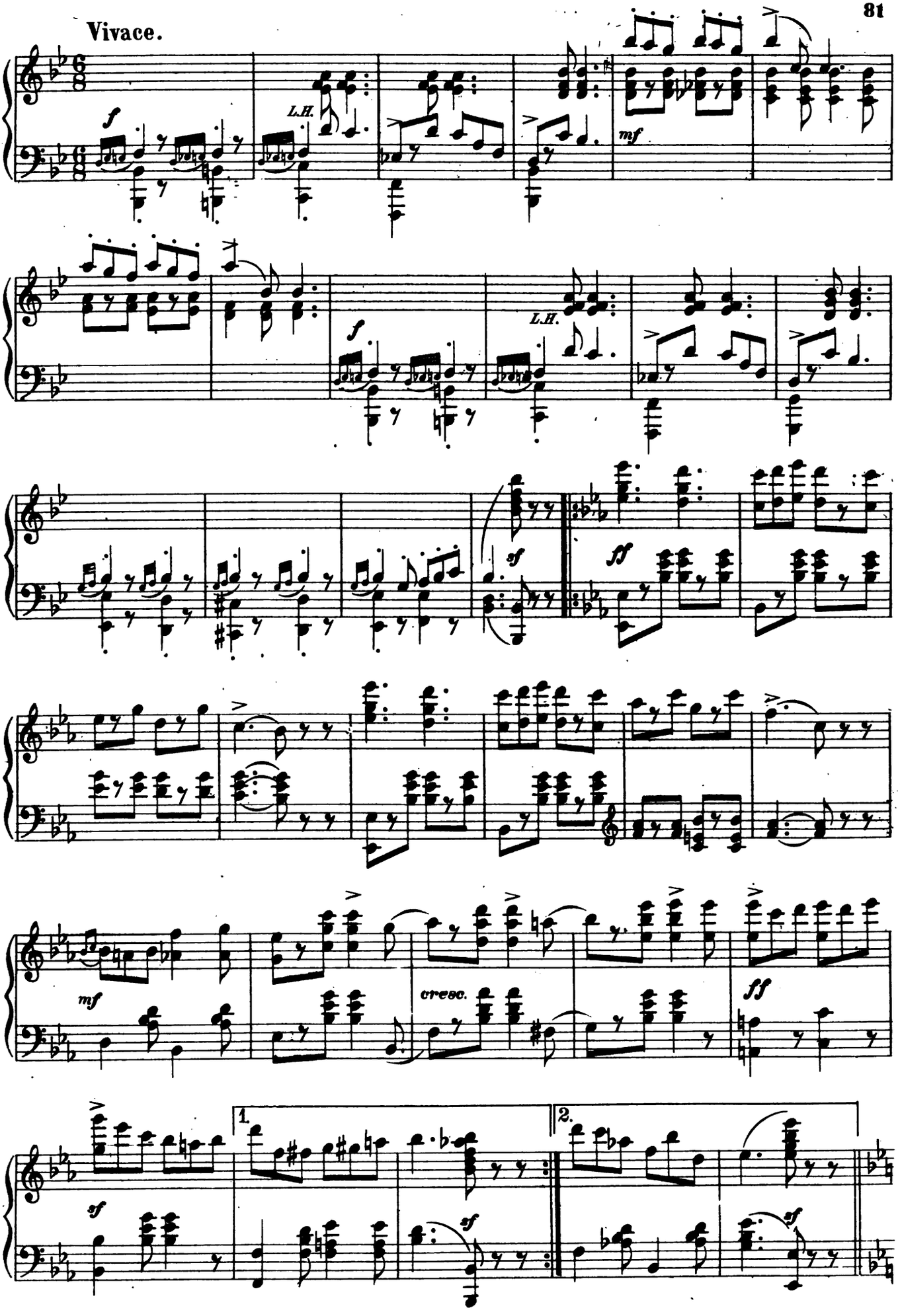
Vivace.



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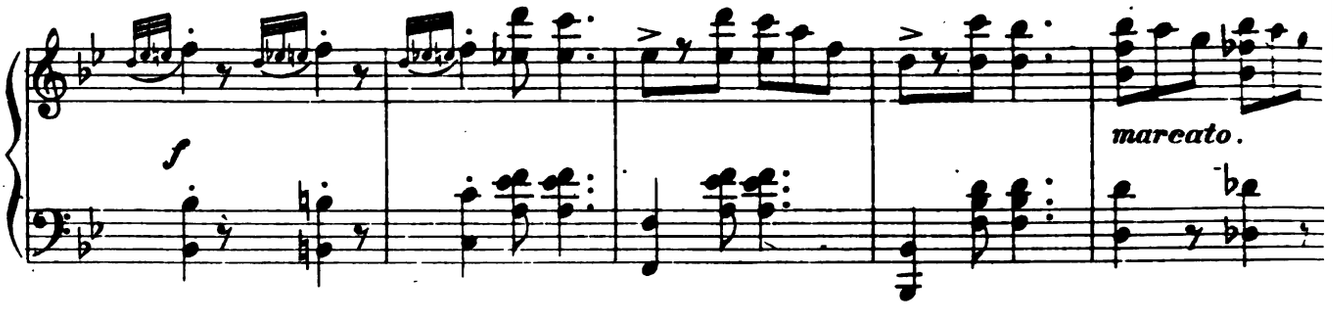

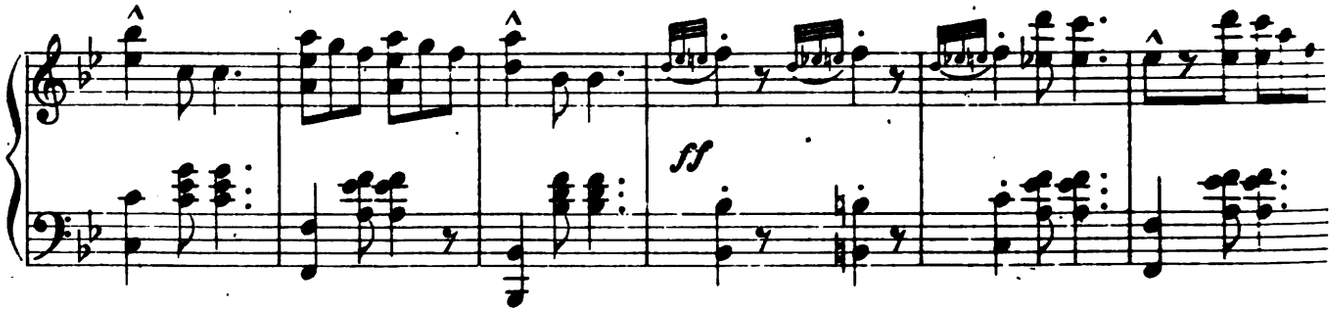

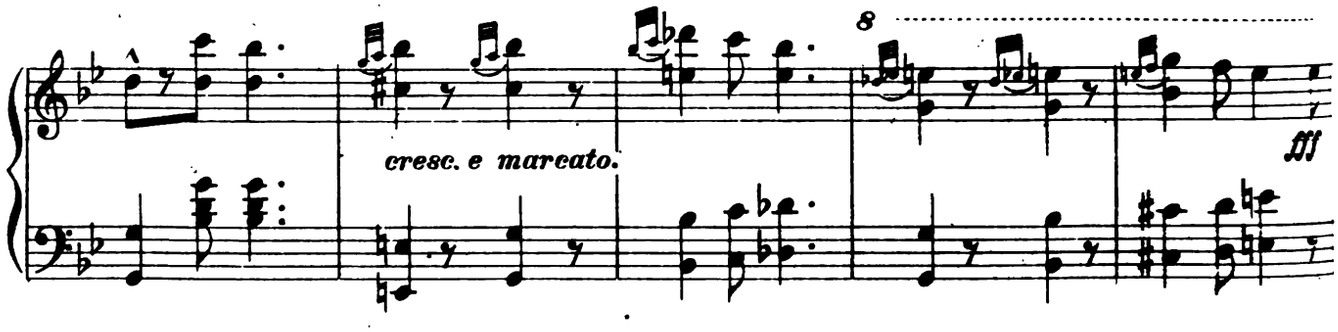

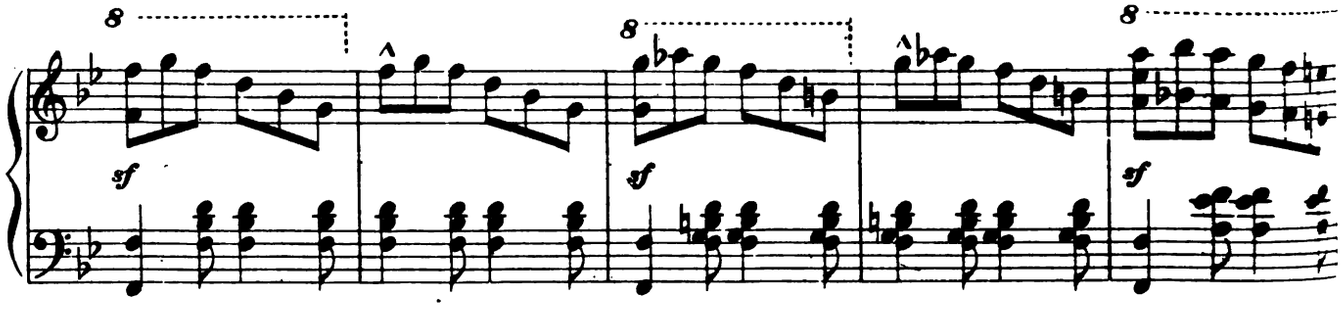

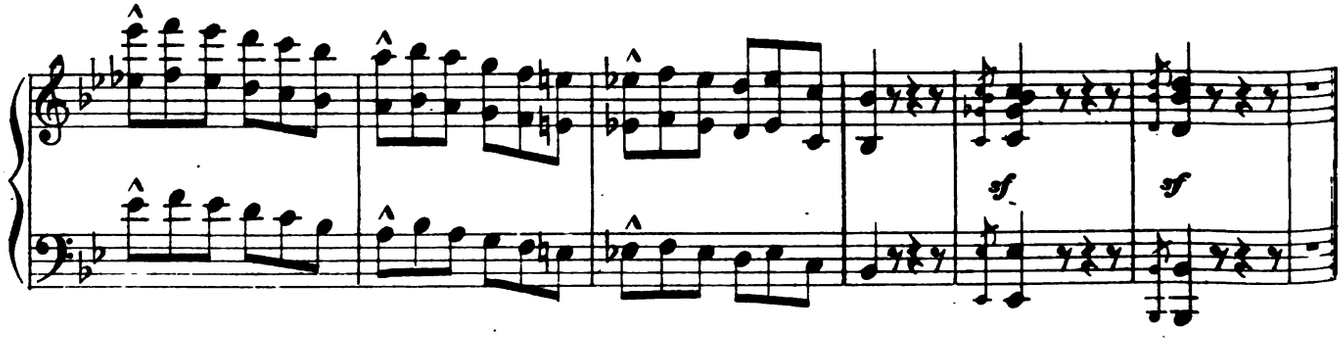

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Foreign Ditties.

BLOSSOMS, ROSA AND CHORUS.

No. 14.

HARRY LAWSON HEARTZ.

Allegro.

PIANO.

f

Moderato.

BLOSSOMS. ROSA.

While I've trav-el'd 'round the world I've learn'd a song or two! Song or two?

p

BLOSSOMS.

Song or two! To sing when I am think-ing of the plac-es I've been through!

ROSA. BLOSSOMS.

You've been through? I've been through! I've learn'd sweet I-rish melodies, I've humm'd some Deutsche

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tunes, In Mu-sic 'Alls the cho-rus-es, And I've warbled with the coons!

Andante moderato.

mf *sf*

Ar-rah, down by the gas house she lives. Oh! be-gor-ra! be-ja-bers! and O

p

hone! She's an I-rish girl And tho' you wouldn't think it Her

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name's Rachel Rosenberger Cohn! Howly Mo - ses! she is me dar - lin'! Arrah be -

ja-bers! Arrah be - gra - cious! Arrah be - gor-ra! Dar-lin'

repeat Tutti ff

Ra - chel! And her dad - dy bowlds the fuse! Arrah be Jove!

repeat ff

DANCE.

p cresc. f

p cresc. molto. ff

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Tempo di Valse.

Selt-zer und Rhine wein,

f

Sweit-zer case, too! Pretzels und ein stein! Ja! make it two! Bring oudt dose

simili accent.

snit-lau, Lim-bur-ger, Kraut, Frankfurter, bow-wow! Reuse mit him oudt!

marcato.

f

Selt-zer und Rhine wein, Sweitzer case, too! Pret-zels und ein stein!

Ja! Ja! Ja! Ja! Ja! Ja!

8

simili accent.

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Ja! make it two! Bring oudt dose snit-lau, Limburger, Kraut, Frankfurter,

Ja! make it two! Ja! Ja! Ja! Ja! Ja!

Moderato.

1st time Solo.
2nd time Tutti.

bow-wow! Rouse mit him oudt! We'll 'ave the

Ja! Rouse mit him oudt!

marcato.

trick-i-est gro-cer-y biz-ness and moke in the Mile End Road,

In Mile End

In Mile End

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Road! In ev-'ry

We'll 'ave ba-na-nas and or-an-ges, pears and pine-ap-ples in ev - 'ry load:

Road! In ev-'ry

load! For two!

'Amp - stead reg-u - lar ev - er - y Sun - day and wiv shrimp teas for two!

load! For two!

me and you!

Lord luv me, Pat-ty my girlie, we'll par-a-lyze 'em me and you!

me and you!

l.h.

r.h.

sf

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1st time Solo Andante with rythm marcato e *pp*.
2d time Tutti Allegro *ff*.
3d time pp Orch. only.

p

Sweet Mae! O my sweet Mae! My Mamie Ma - - mie Mae! I'se a

p

lub-in and a lub-in and a lub-in and a lub-in and a lub, lub, lub, lub,

cresc.

cresc.

lub, lub, lub-in! I'se a lub-in you sweet Ma-mie Mae! You'se der

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dearest, der scrumpiest, neat-est, Der yel-low-est maiden in Al - a -

cresc.

bam'! _____ I am your Bil-ly - do! 'Deed I am! And I

cresc.

lub yer, yer bet I do! Lub yer enough for two! Lub yer yes Bil - ly - do!

cresc.

repeat ff

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No. 15.

But He Said It So Politely.

MICHEL, PLOTSKY AND CHORUS.

Allegro. HARRY LAWSON HEARTZ.

L.H. pp sempre staccato.

MICHEL.

Moderato.

mp

1. Po - lite-ness, let me tell you, is a ver - y gen-tle art, It soft-ens all as - per - i - ties and heals the wound-ed heart; For in-stance when an Em-per - or, up - on his lord - ly head, Re -

2. A youth who loved a maid - en and was seek-ing for her hand, To in - ter - view her sav - age "Pa," at last ac - quired the sand; The fa - ther list - en'd for a while, with stern and bale - ful glare, And

3. To a pa - per, where he thought they'd be con - sid-er'd quite the thing, A po - et took some vers - es once, en - ti - tled "Gen - tle Spring;" He said they were the best that a - ny - bo - dy ev - er wrote, The

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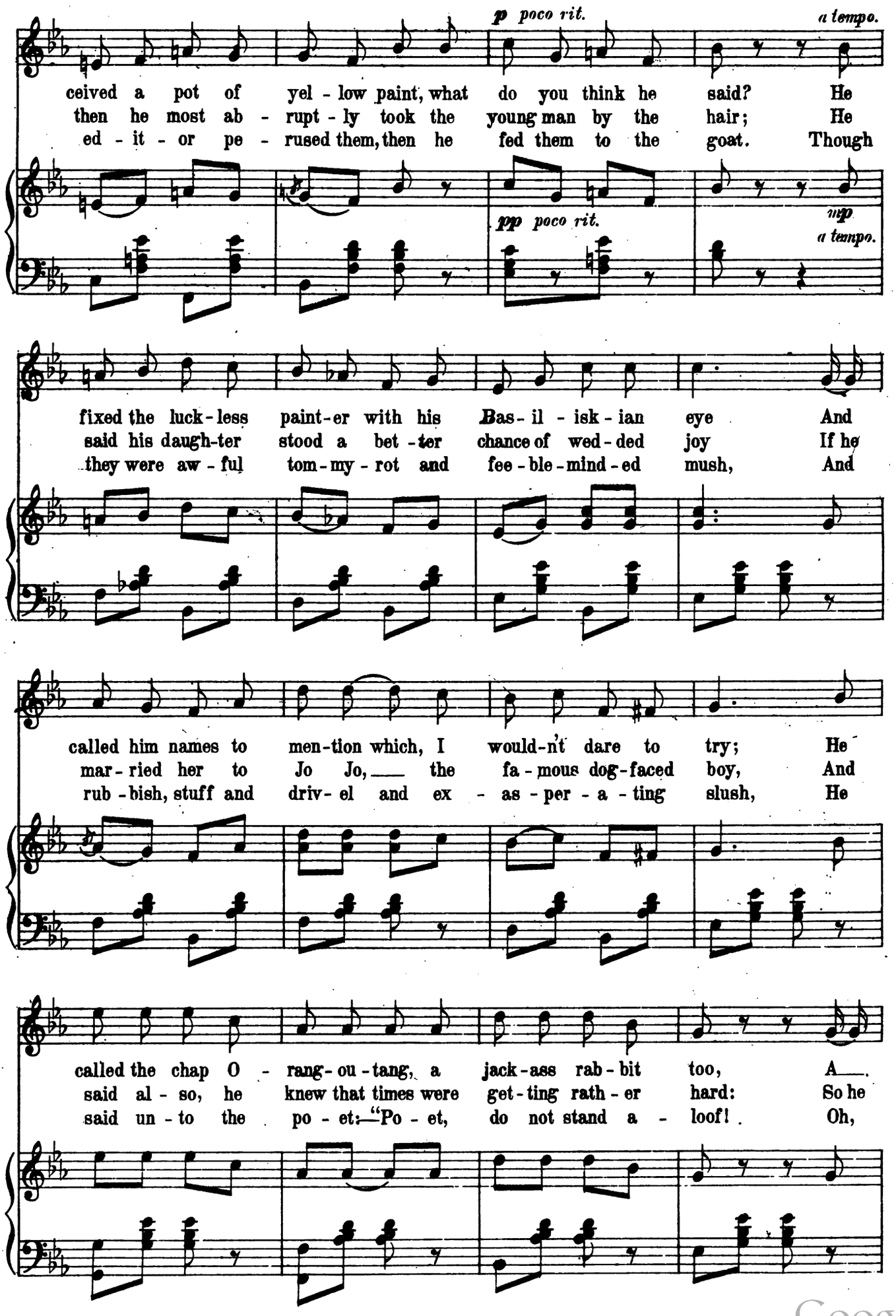

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p *poco rit.* *mf*

blanket-y blank poll par-rot and a bloom-ing Kan-ga - roo! But he
care-ful - ly and kind-ly kicked him clear a-cross the yard; But he
come with me, "I'll blow you off:" he blew him off the roof! But he

pp *poco rit.*

REFRAIN. Tempo di Schottische.

PLOTS. MICH.

said it so po-lite - ly— Po - lite - ly? Po-lite - ly! He
did it so po-lite - ly— Po - lite - ly? Po-lite - ly! And
did it so po-lite - ly— Po - lite - ly? Po-lite - ly! That

p Tempo di Schottische. *f* *p*

said it so po-lite - ly that the paint - er stopped to hear; He
said it so po-lite - ly that the lov - er stopped to hear; He
po - et as po-lite - ly says "I'm car - ried quite a-way!" No

p

called the man a lob - ster, A— diz - zy, daz - zy dob - ster, But he
said, "You hear me yell, sir, That you can go to — —!" Well, he
"Gen - tle Spring" was his'n— Just a hard fall and a pris'n— Made the

pp

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TUTTI.

said it so po-lite - ly, it was mu - sic to the ear. But he
said it so po-lite - ly, it was mu - sic to the ear. But he
fin - ish so po-lite - ly of the Po - et and his Lay. But he

mf

PLOTS. *(with sneer.)* TUTTI.

said it so po-lite - ly— Po - lite - ly? Po-lite - ly! He
did it so po-lite - ly— Po - lite - ly? Po-lite - ly! And
did it so po-lite - ly— Po - lite - ly? Po-lite - ly! That

p *mf*

said it so po-lite - ly that the paint - er stopped to hear; He
said it so po-lite - ly that the lov - er stopped to hear; He
po - et as po-lite - ly says: "I'm car - ried quite a - way!" No

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cresc.

called the man a lob - ster, A___ diz - zy, daz - zy dcb - ster; But he
said, "You hear me yell, sir, That you can go to ___ ___!" Well, he
"Gen - tle Spring" was his'n ___ Just a hard fall and a pris'n ___ Made the

cresc.

ff

said it so po-lite - ly, it was mu - sic to the ear.
said it so po-lite - ly, it was mu - sic to the ear.
fin - ish so po-lite - ly of the Po - et and his Lay.

ff

DANCE. Allegro.

mf *f*

cresc. *poco a poco.* *ff* *sf*

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Ways to Catch a Man.

ROSALIE AND CHORUS.

No. 16.

HARRY LAWSON HEARTZ.

Moderato.

f *sf*

1. I ___ am not full of wis - dom on the Wo-man's Col - lege plan, It's a
2. And ___ then there is the gen - tle girl with man - ner so de - mure And a
3. There's the ed - u - ca - ted maid - en with the es - o - ter - ic brain Who pro-

pp

fact that I'm con - sid - er'd rath - er slow; ___ But I've learn'd that there are
soul - ful, sad ex - pres - sion in her eyes; ___ She wears a sort of
jects a bod - y as - tral in a trice; ___ On the sub - ject of psy -

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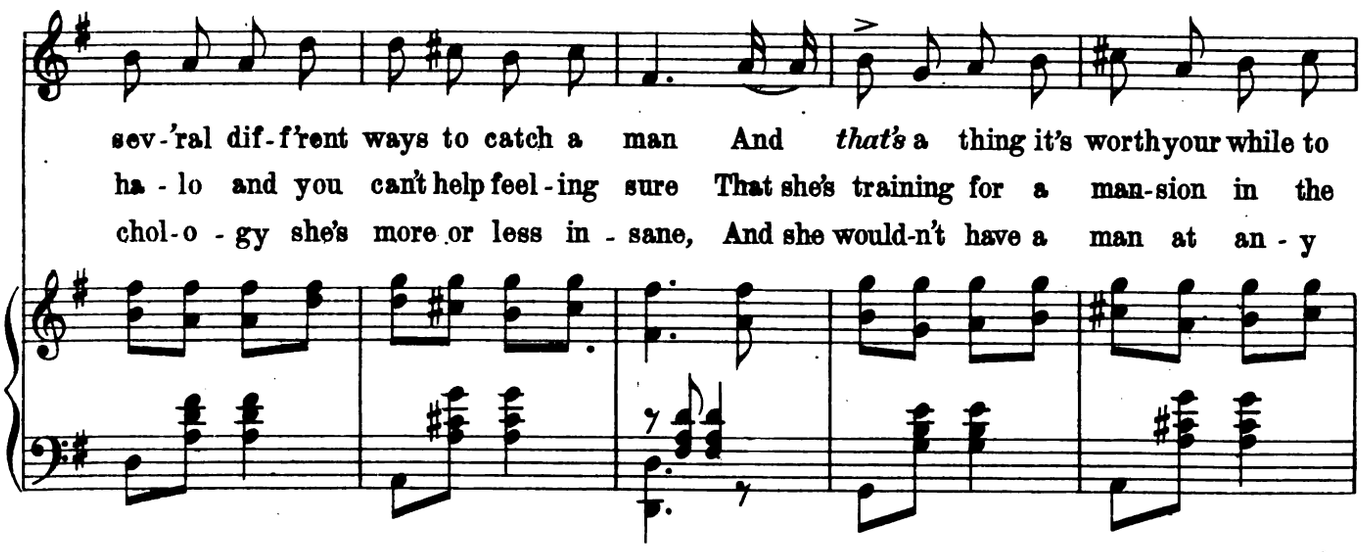

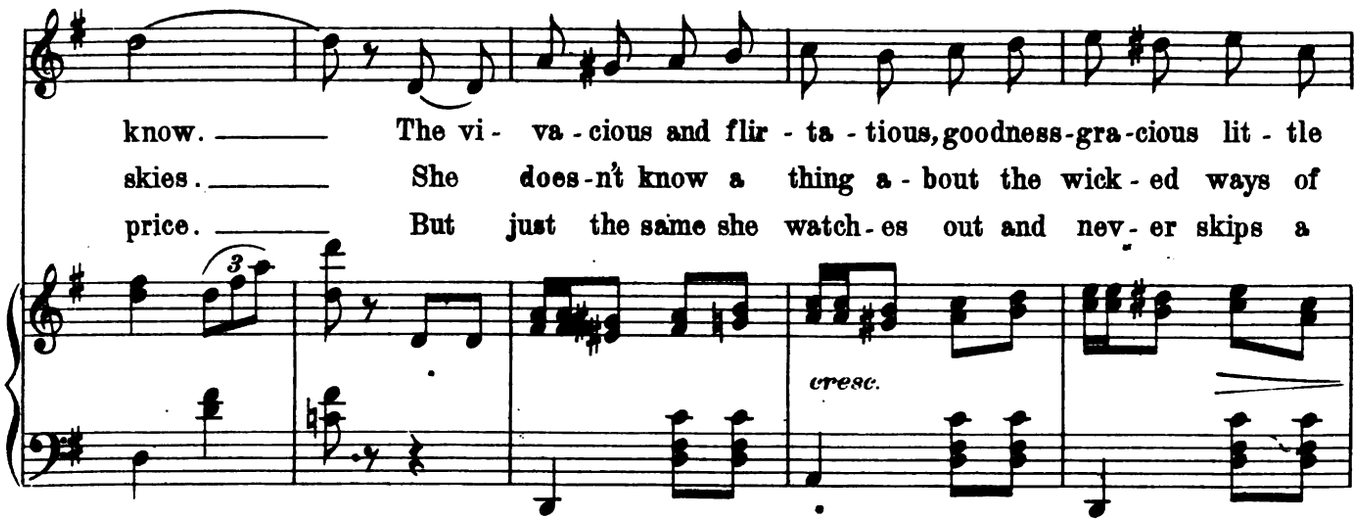

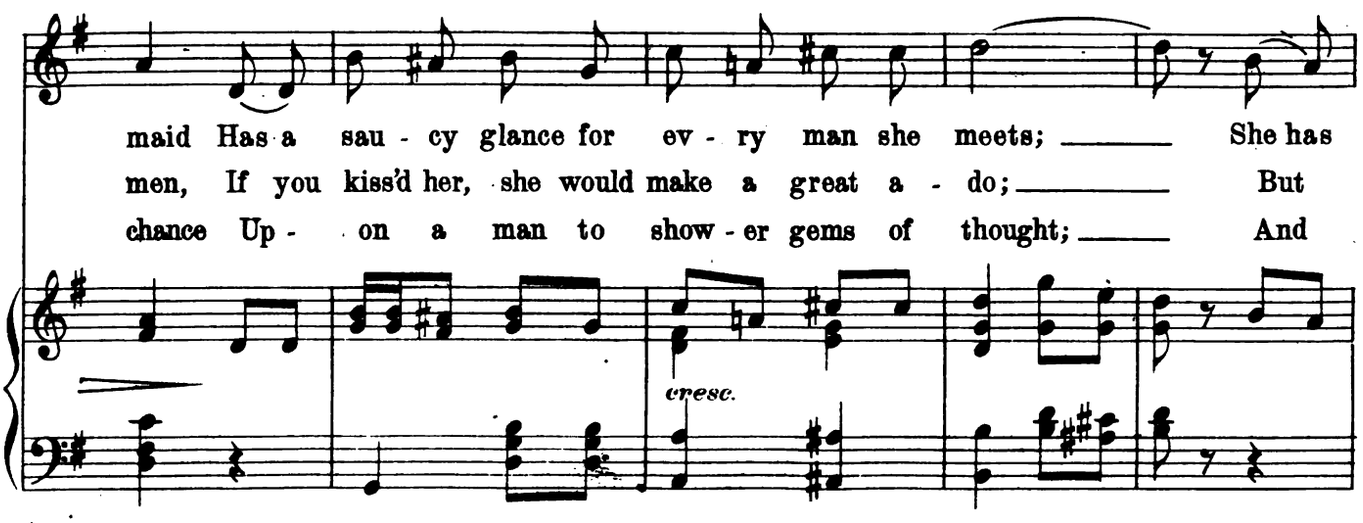

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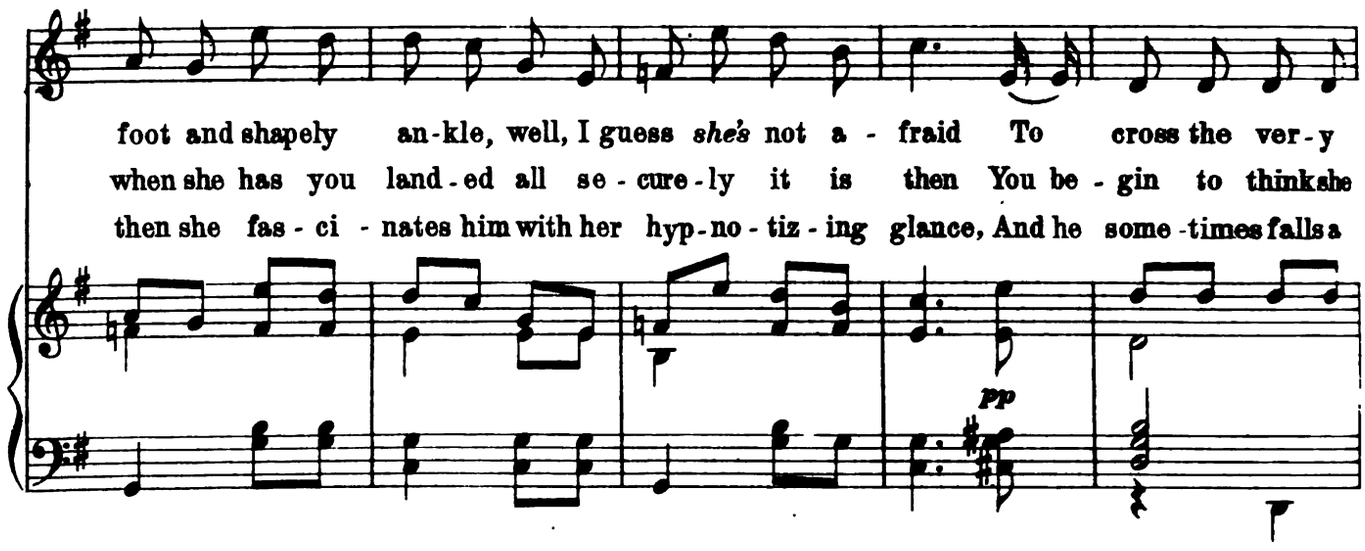
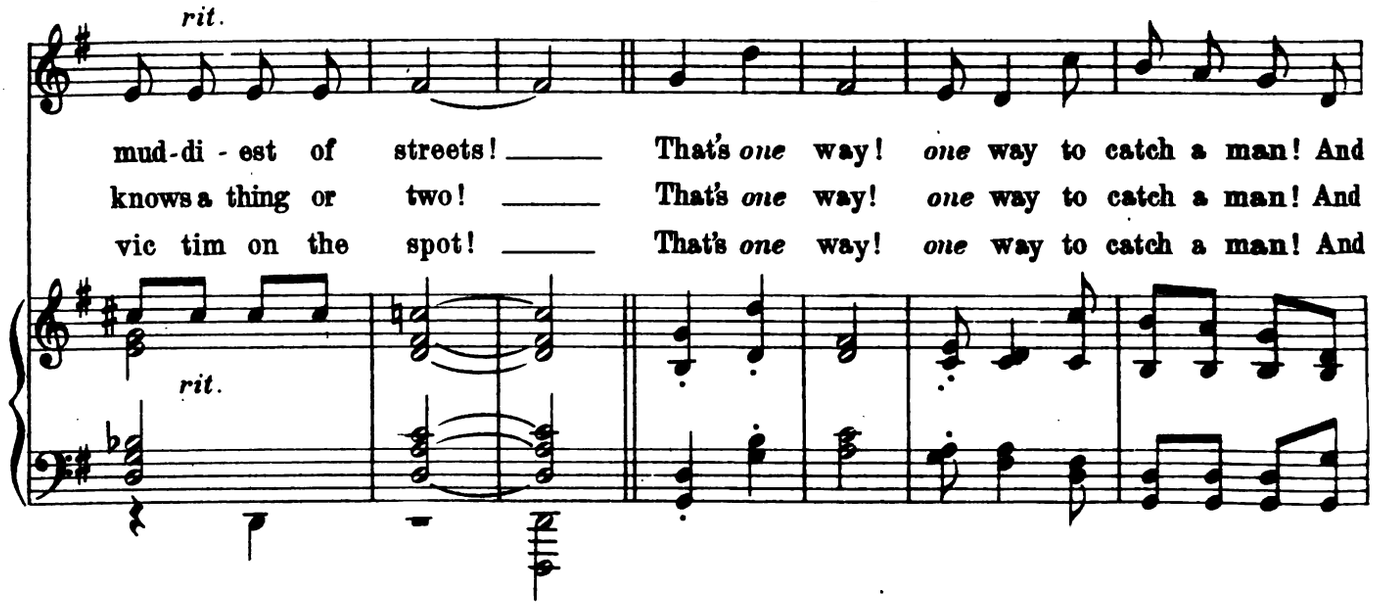
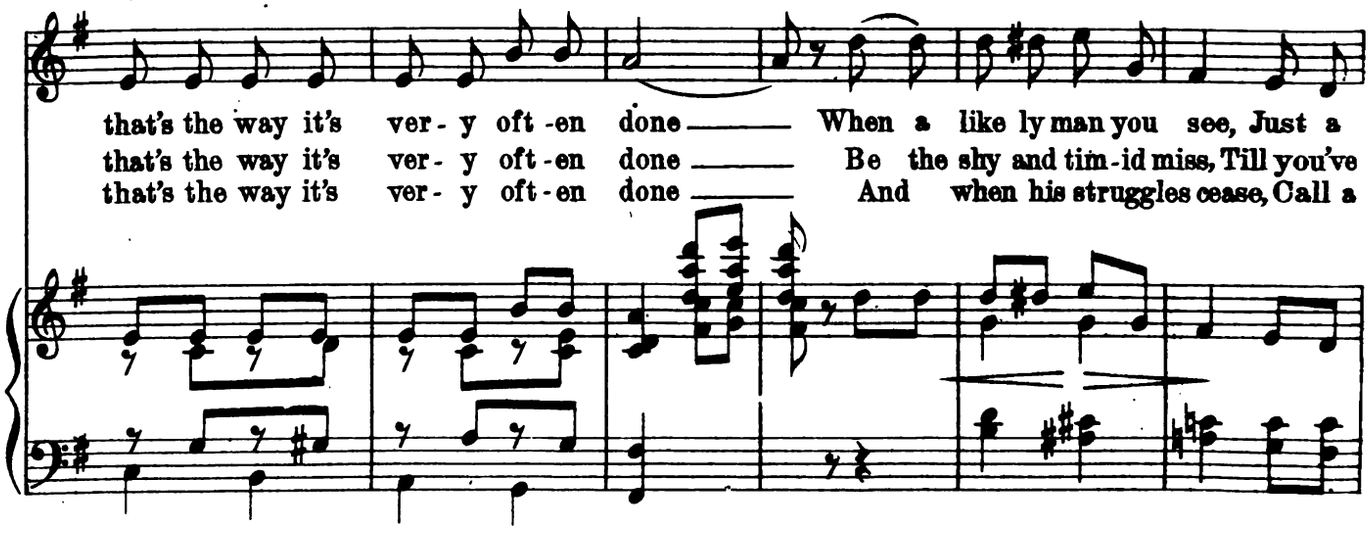


REFRAIN. *a tempo*





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rit. *a tempo*

glimpse of lin - ger - ie! There are sev-'ral ways, and that is one! ____

got him, just like this! There are sev-'ral ways, and that is one! ____

Jus' - tice of the Peace! There are sev-'ral ways, and that is one! ____

rit. *a tempo*

DANCE.

Allegro.

mf

cresc. *f* *mf*

f *cresc.* *ff* *sf*

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Mamie and Jamie.

BLOSSOMS, ROSA, FOUCHÈ, NAN AND JEAN.

No. 17.

CLIFTON CRAWFORD.

Tempo di Polka.

PIANO.

BLOSSOMS.

1. There was once a girl and she was a pearl By the
2. Now Ja-mie fell on a big ho-tel Where the
3. Now as you know, the sum-mer show Be-

ROSA AND OTHERS.

common name of Ma-mie she was just— plain Ma-mie! Oh, just plain
folks were all a-flame-y and they-raved— on Ma-mie Yes, mad on
gan to get too tame-y, I'll pro-pose—thought Ja-mie. Good boy,——

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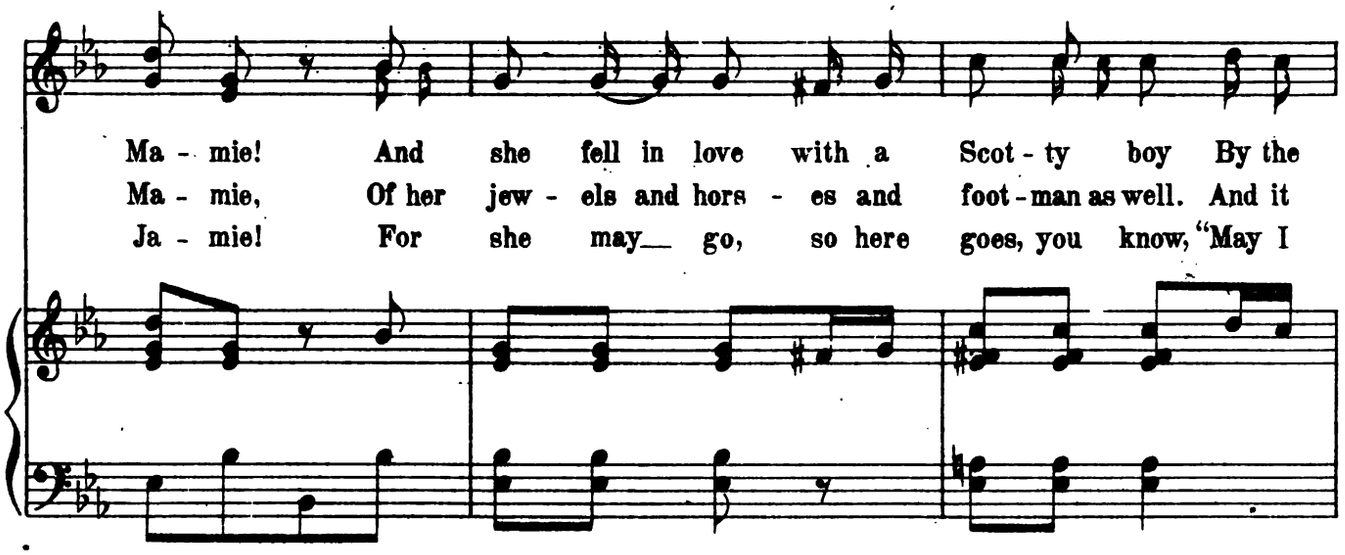

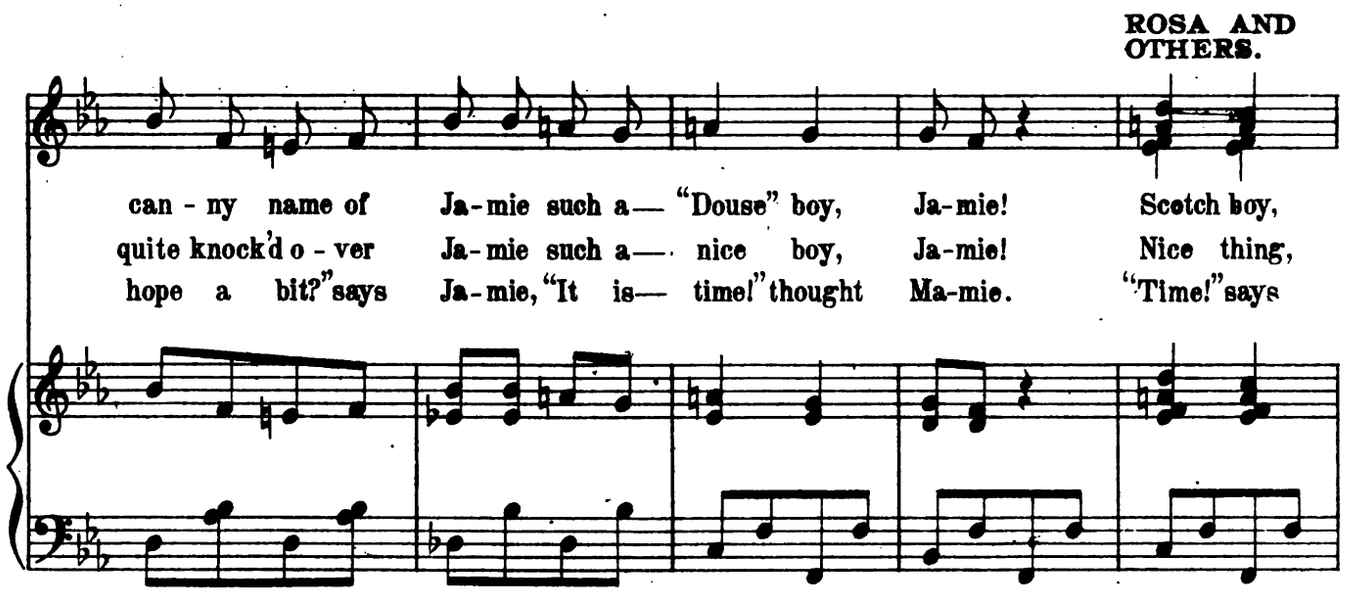

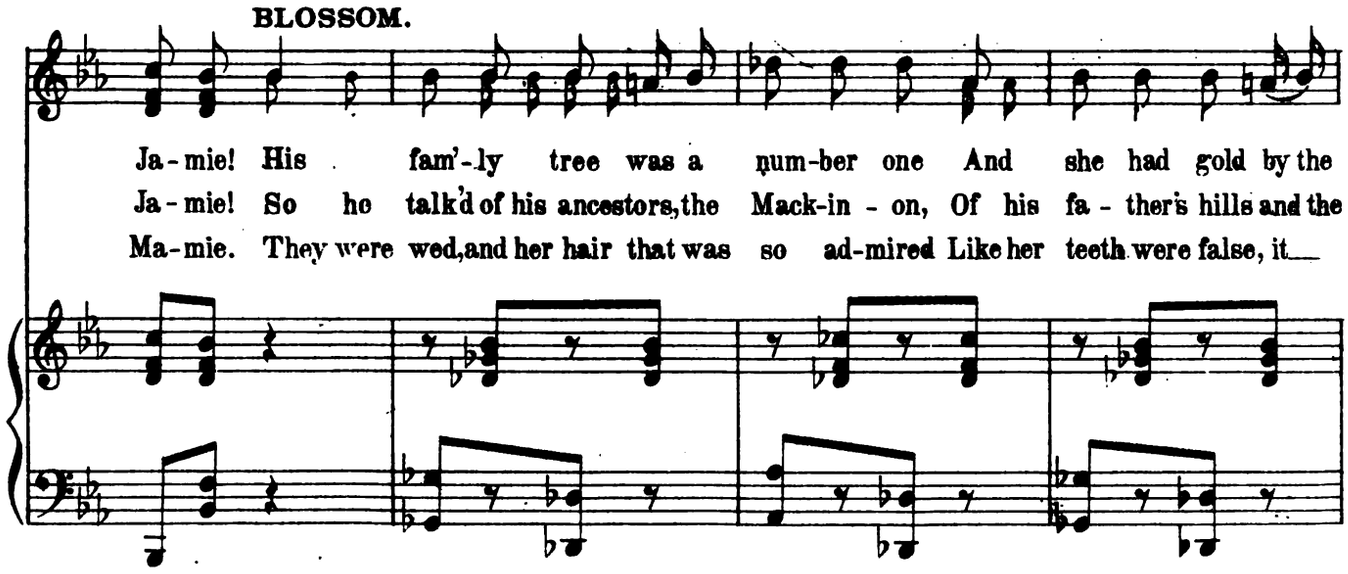

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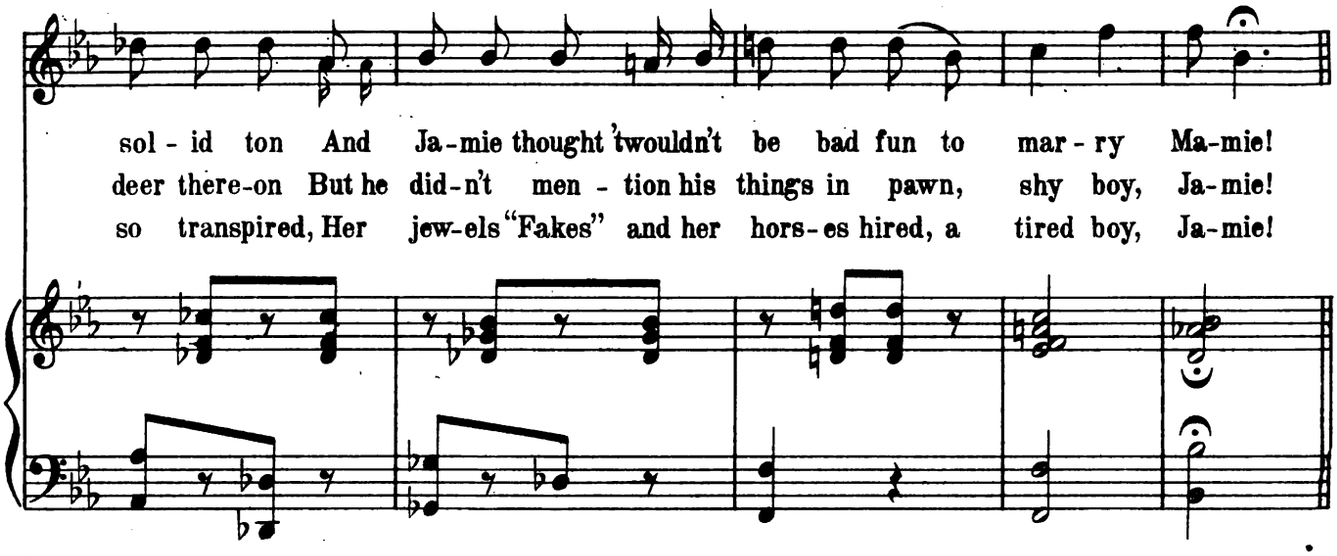
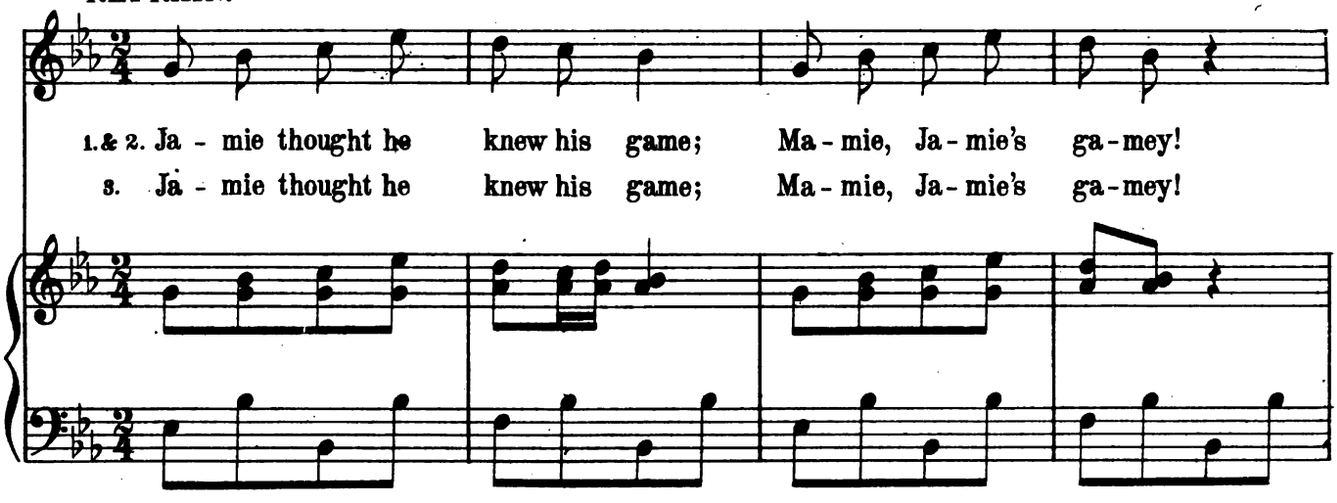
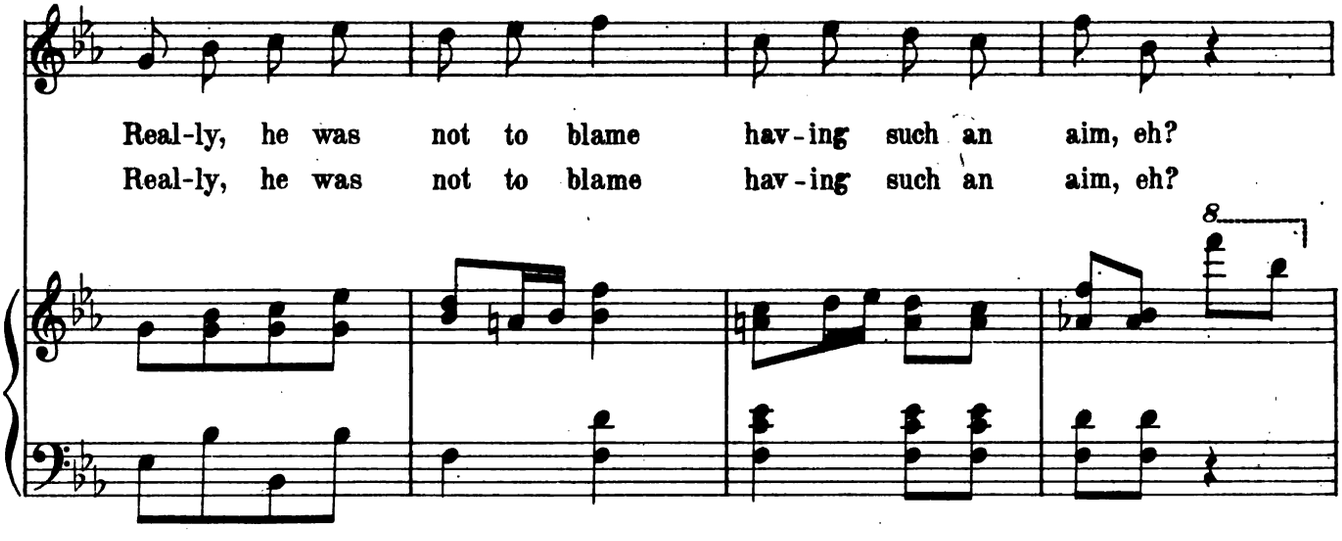


REFRAIN.





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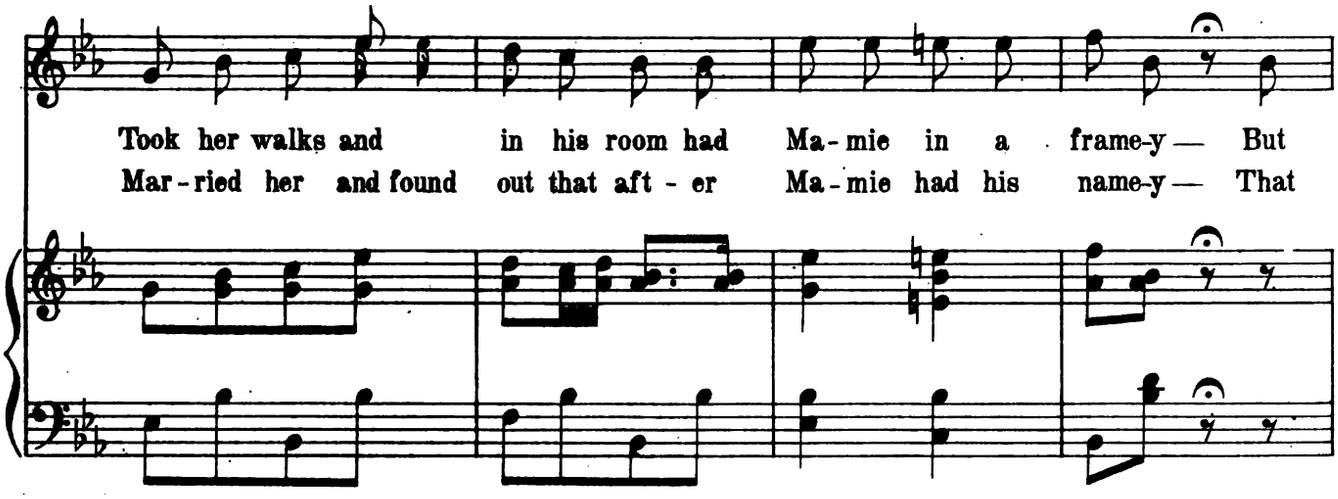
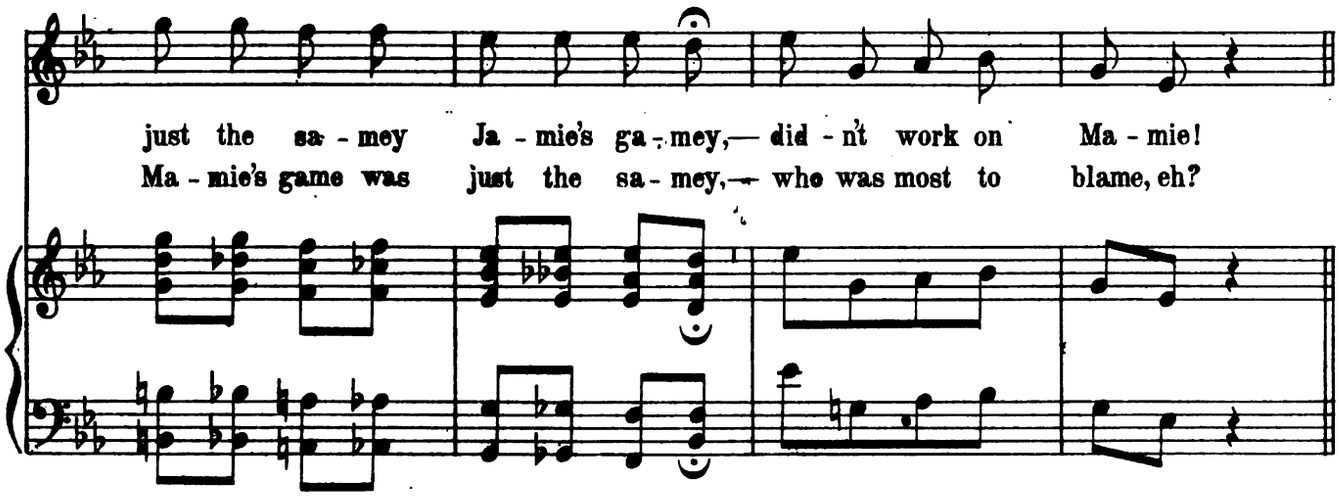
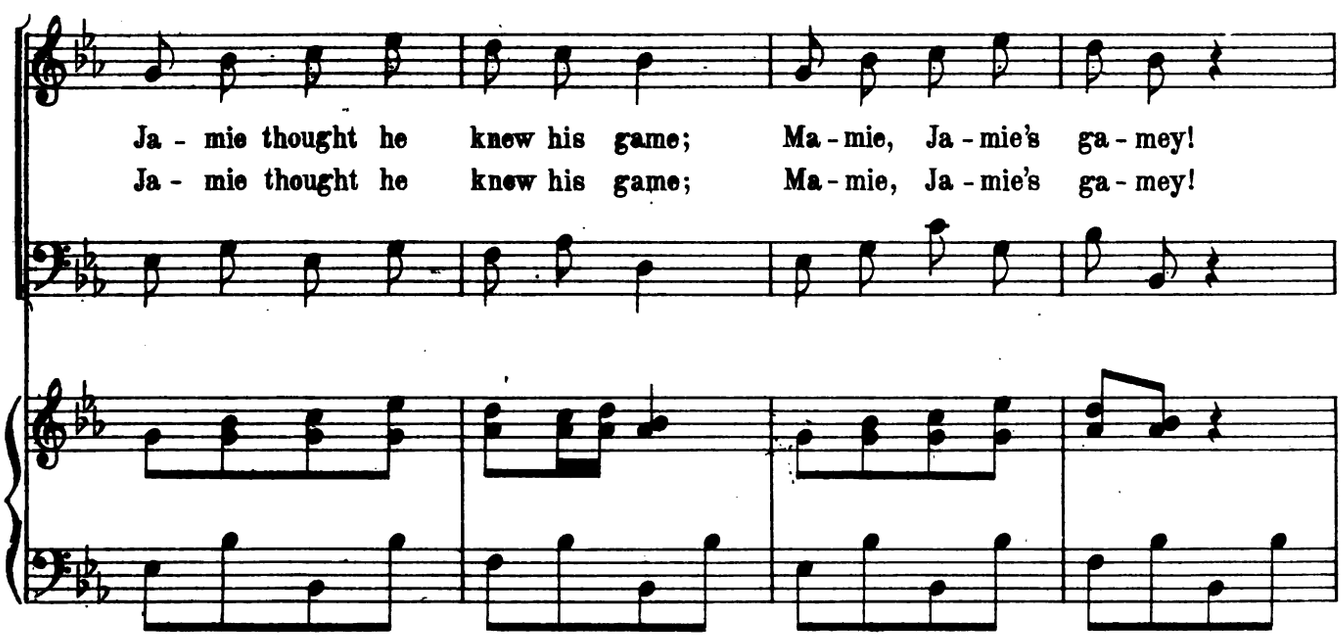




TUTTI.



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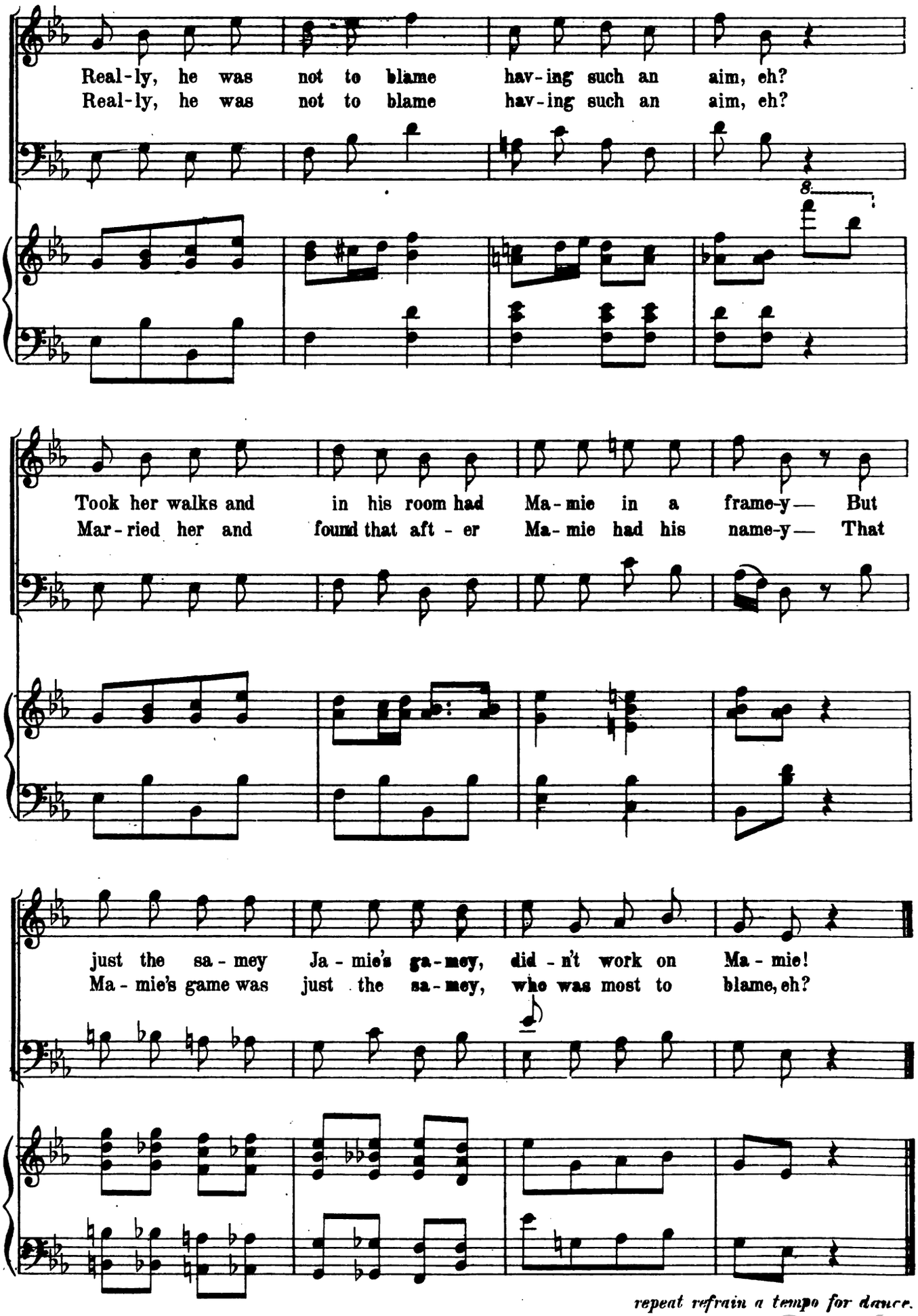

repeat refrain a tempo for dance.

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When Will my Dream Come True, Love?

MONTFORT, CLAIRE AND CHORUS.

No. 18.

HARRY LAWSON HEARTZ.

Moderato.

PIANO.

mf

mp

MONT. Last night a vis - ion came to me, While lost in sleep I

CLAIRE. Ah! Do I hear the voice of Love That calls me to his

pp

lay, A dream that lightened all my care And

side, And bids me break my cool re - serve, Dear

cresc.

poco *cresc.*

turned night in - - to day; My longed for Love was by my

Ve - nus be my guide! Now shall your love be told a -

mf

mp

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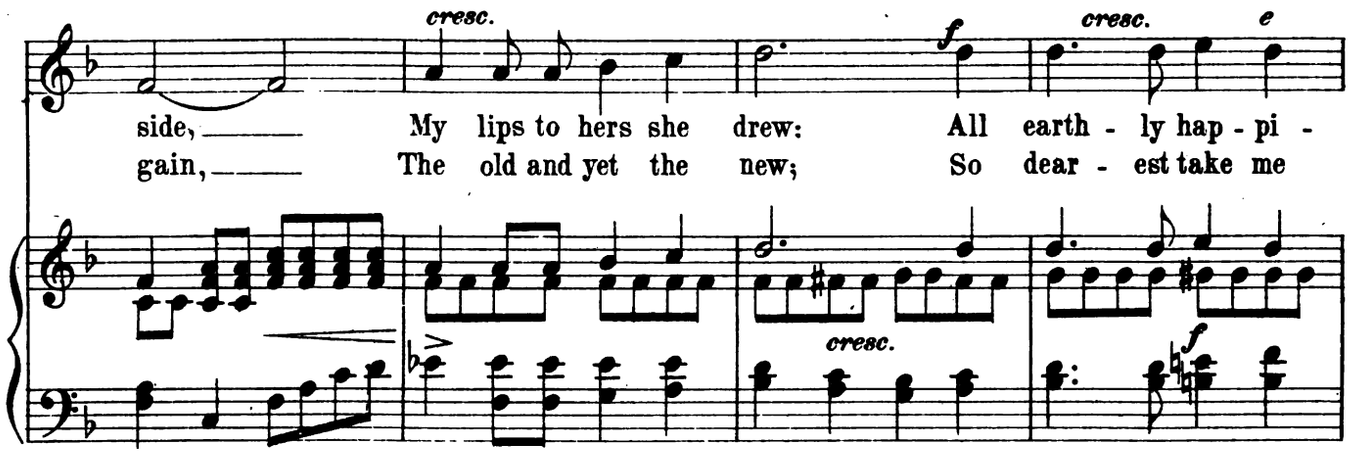
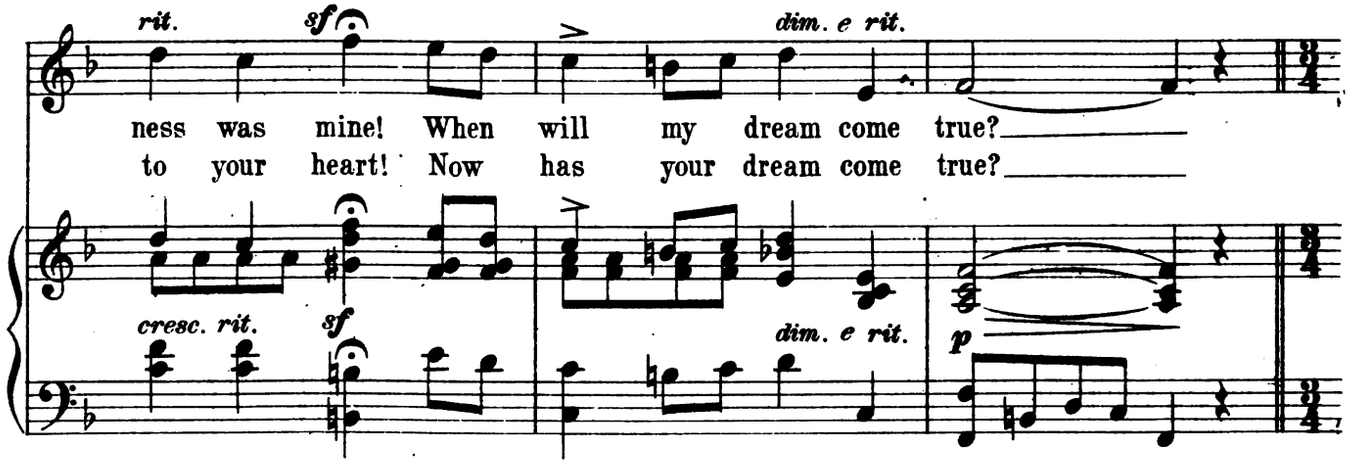
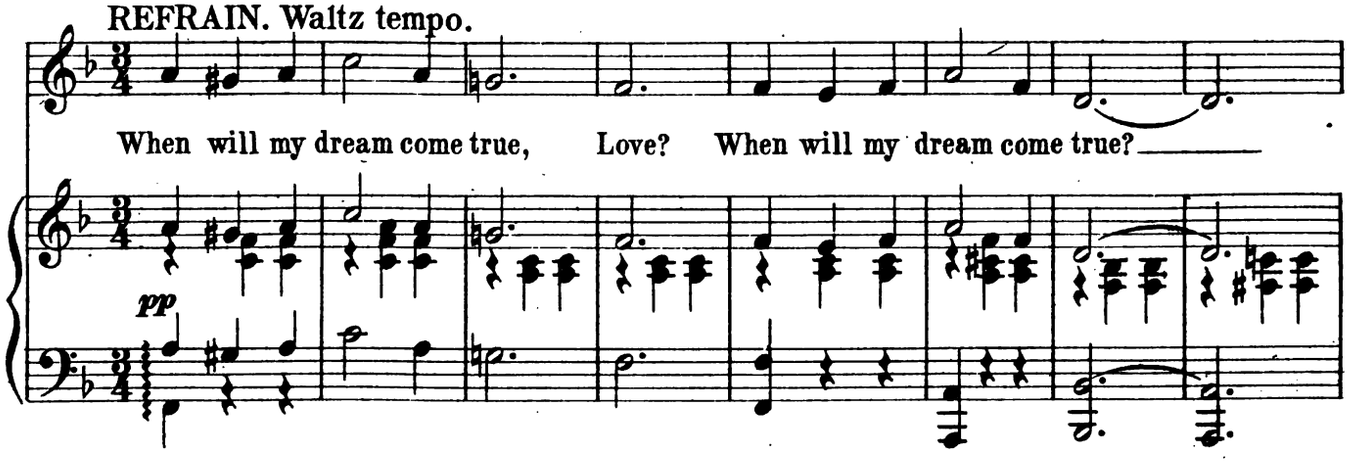
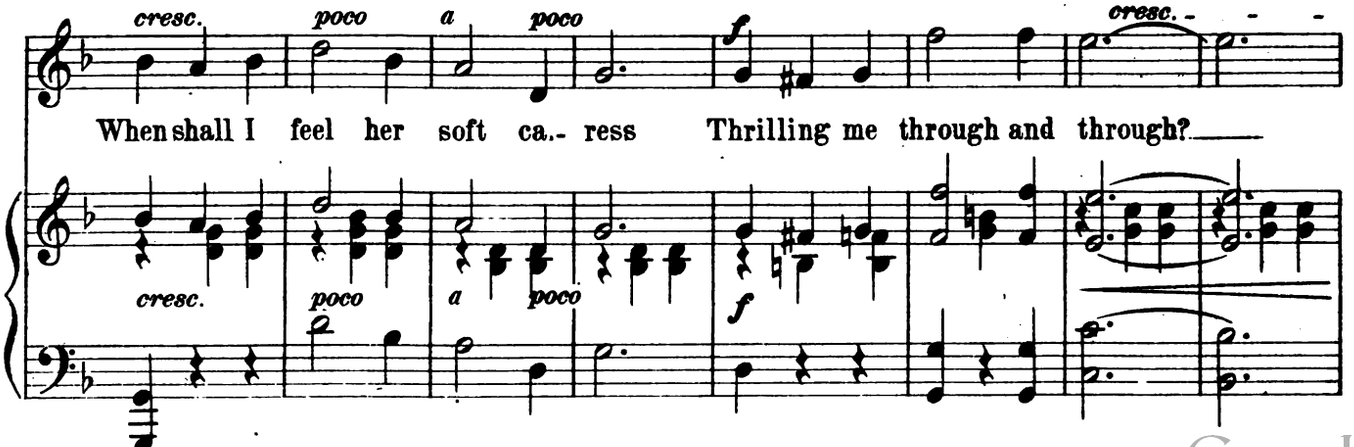




MONTFORT.

REFRAIN. Waltz tempo.





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When shall my emp - ty heart, Love, O-pen it's door a - new?

f *dim.* *poco* *poco* *p*

rit. *mf* *a tempo*

When will she take and keep it, Love? When will my dream come true?

rit. *mp* *a tempo*

CLAIRE.

2nd V. REFRAIN.

mf

Now has your dream come true, Love? Now has your dream come true?

mf MONT.

Now has my dream come true, Love? Now has my dream come true?

p

cresc. *poco a poco*

Now shall you feel my soft ca-ress Thrilling you through and through!

Now shall I feel your soft ca-ress Thrilling me through and through!

cresc. *poco a poco*

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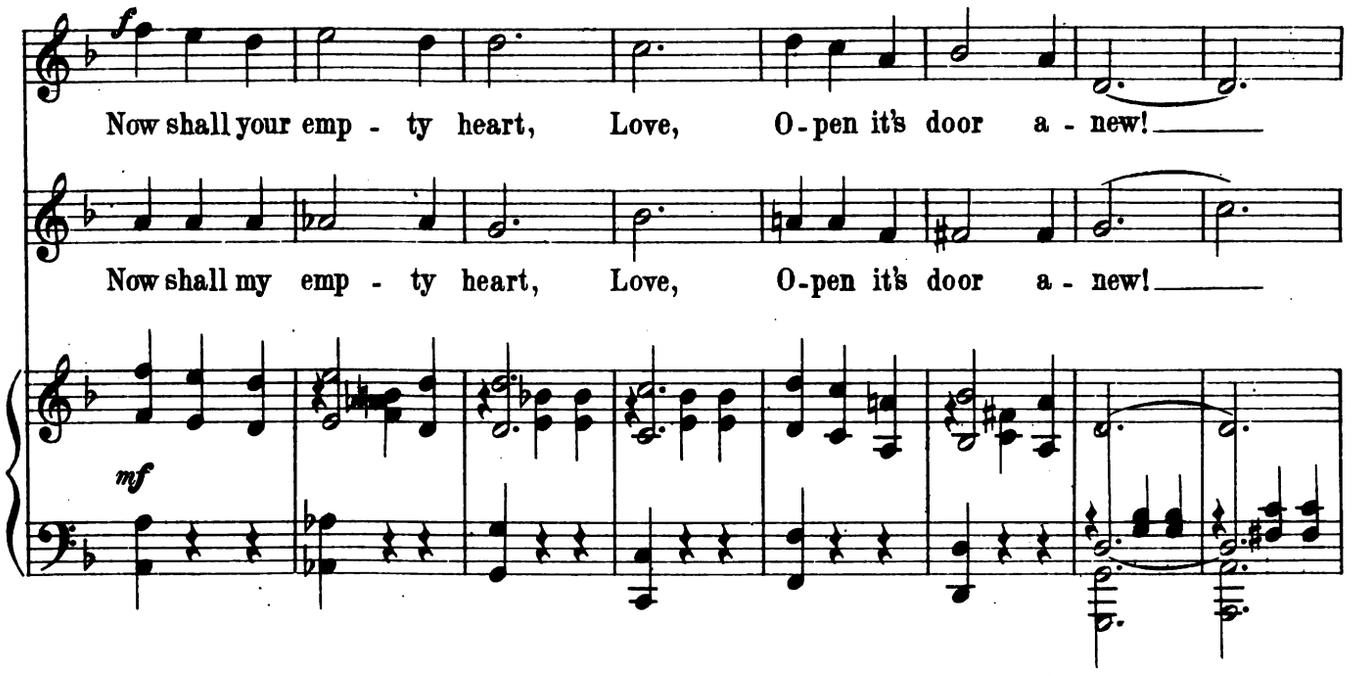

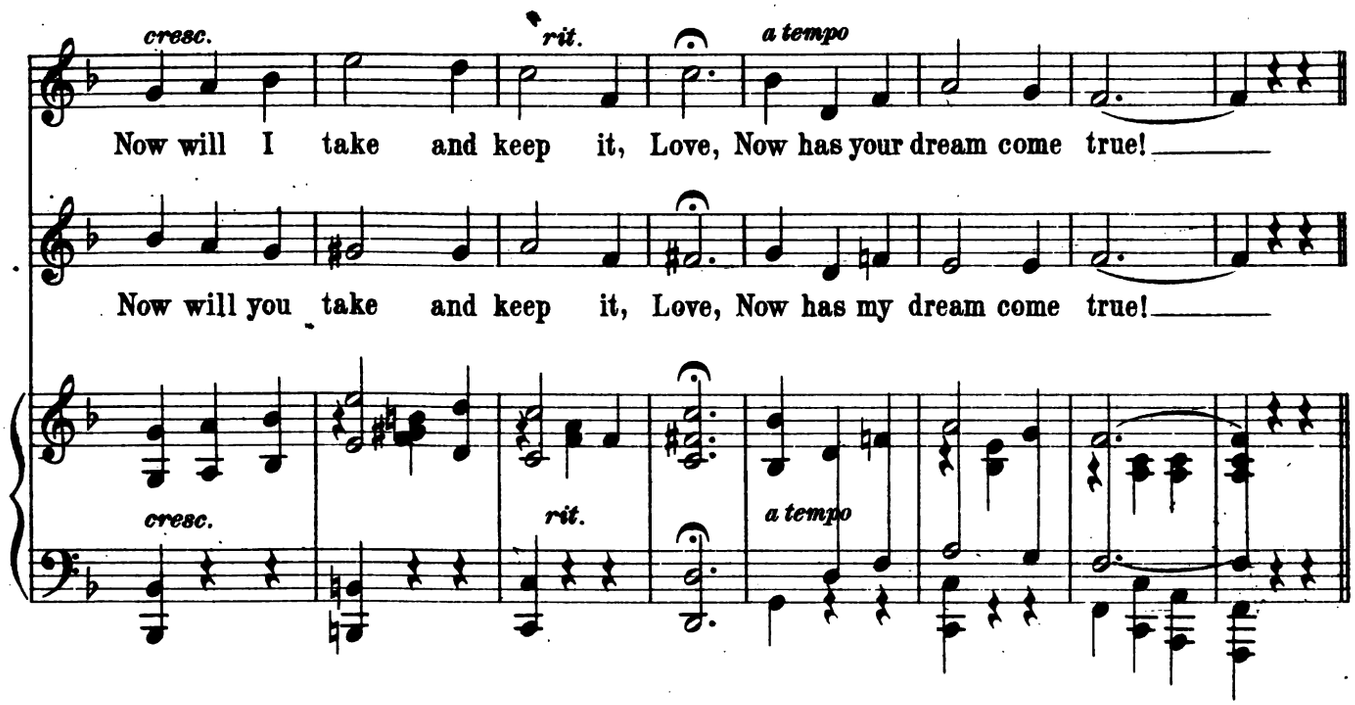

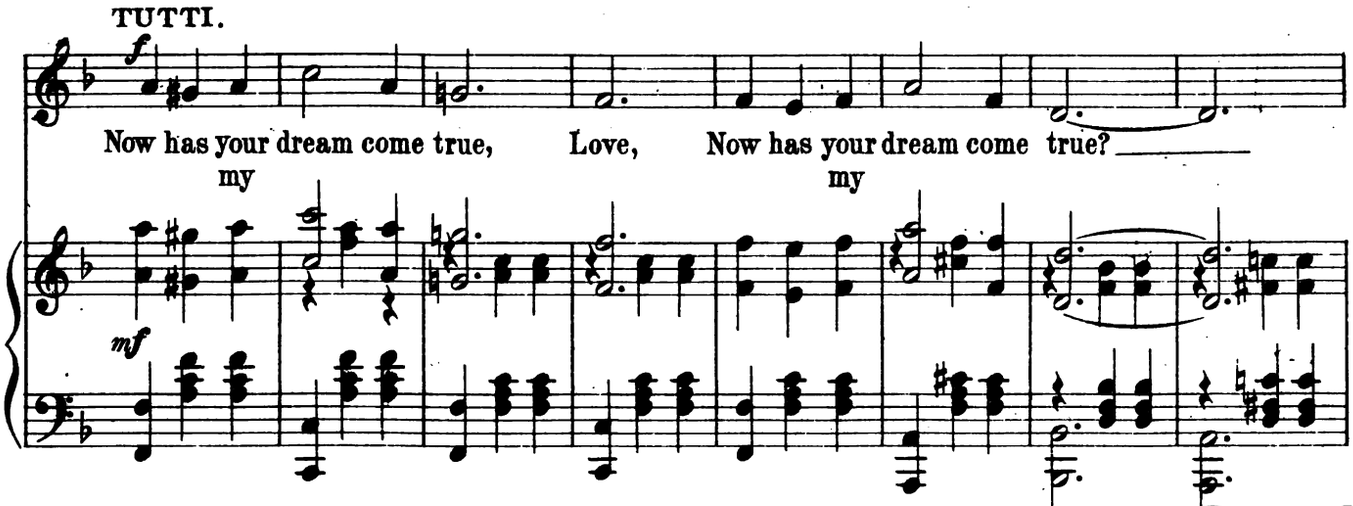

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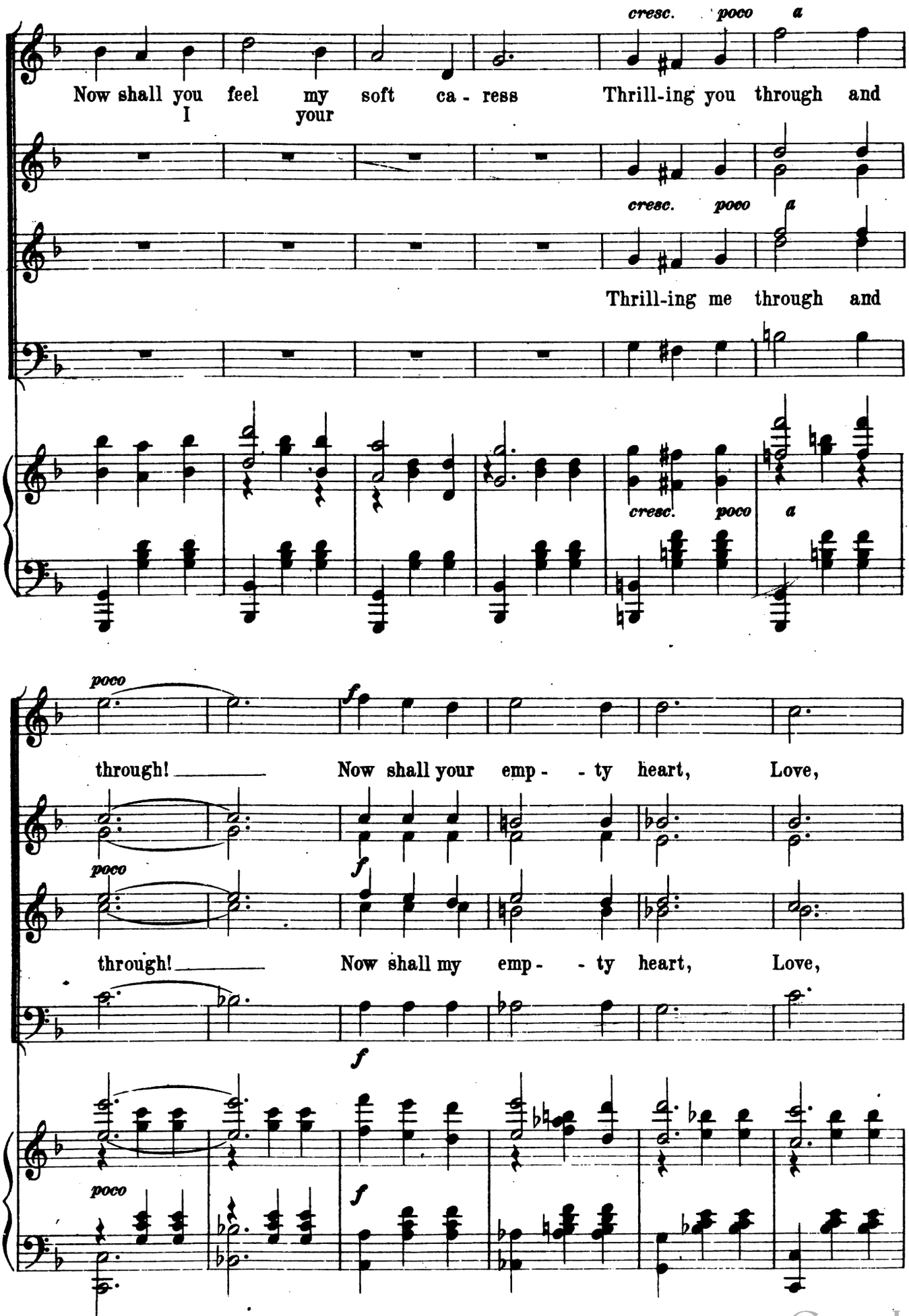

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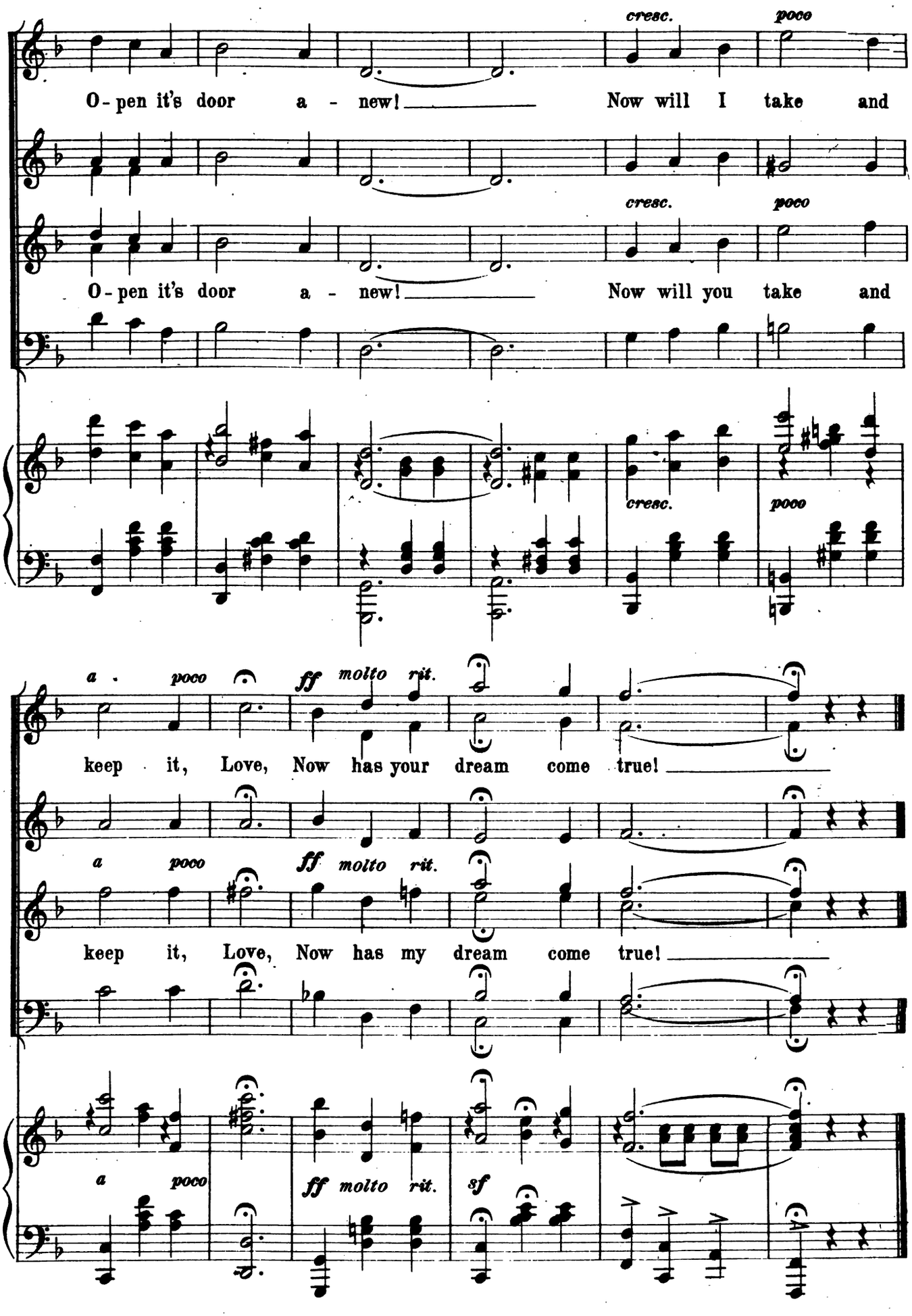

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And You Were Shy Eighteen.

LORD BOB, LADY DOROTHEA AND ENGLISH PARTY.

No. 19.

HARRY LAWSON HEARTZ.

Andante.

PIANO.

f *f* *rit.*

f

LORD B. The good old times! The bloom - in' days! Of health and good di -
LADY D. While I, in this my la - ter youth, Am "Dig - ni - fied and
LORD B. Yes, mer - ry times they were in - deed, But aw - ful - ly im -

p

ges - tion! No hyp - no - tist! No sci - ence craze! No
state - ly," And go to church,— in sol - emn truth,— And
prop - er. Why, oft a maid I'd just pick up, And

8 8

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fe - male suf - frage ques - tion! Up - on one sim - ple
like the cu - rate great-ly; That mer - ry time is
oft - en I would drop her. My poor pa - pa was

rule we thrived,—"What - ev - er is, it right is." The
past, my lord! And you are some-thing old - er, But
in des - pair, I cost him so much mon - ey; My

mi - crobe had not then arrived, Nor yet ap - pen - di - ci - tis.
just as gid - dy, on my word, And not a lit - tle bold-er!
mam-ma tore her auburn hair: 'Twas false, but it was fun - ny.

rit.

LADY D.

REFRAIN. Tempo di Valse.

LORD B.

When you were twen - ty - one, my lad! And eight - een you, my

p *cresc.* *dim.*

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BOTH.

girl! We took in all the fun of life In one con-

marcato. *cresc.*

tin - uous whirl! *LORD B.* When you, my dear, tho' ver - y
LADY D. Do you re - call one night; Rou-
LORD B. And la - ter when you mar - ried

marcato.

LADY D.

gay, With - al had mod - est mien! When you were
lette; Some guin - eas left us, clean! Your loss was
Bagges: Your age you gave the Dean! Just one and

LORD B.

rit. *pp a tempo.* *Repeat tutti mf*

twen - ty - one, my boy!
twen - ty - one, my boy! And you were shy eight - een!
twen - ty years, my lord!

rit. *pp* *a tempo.*

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No. 20.

The Nursery Grenadiers.

CLAIRE AND CHORUS.

EDWARD W. CORLISS.

Tempo di Marcia.

PIANO.

f (*Drum.*)

CLAIRE.

In The nur-se-ry days we child-ren play'd at sol-diers big and grand: With bat-tle is o'er the vic-t'ry won to ma-ma's arms they go, And

SOP. ALTO.

Too-te-te-toot te-toot-te-toot!

TENOR. BASS.

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one or two chairs we build a fort to make a fi - nal stand: The
soft-ly she sings and rocks each lit - tle sol - dier to and fro. The

Too - te - te - toot - te - toot - te - toot!

coal - hod was our max - im gun and gracious how quick we made them run! With
trumpet and gun are laid a - way to serve a - gain an - oth - er day The

po - ker for sword the Cap - tain kills the foe on ev' - ry hand! A -
tir - - ed eye - lids slow - ly close as both kneel down to pray; And

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cross the floor on hob - by horse he leads a gal - lant charge, And
in - to the trun - dle bed they go to wake in ear - ly morn, And

Too-te - te - toot - te - toot - te - toot!

fol - lowed by lit - - tle troop - ers all cou - ra - geous but not large; They
ma - ma kiss - es each sol - dier dear with heav - y heart for - lorn, For

Too - te - te - toot - te - toot - te - toot!

seize on grand - ma's rock - ing chair sure - ly the foe is lurk - ing there! They
while the chil - dren blithely play she thinks of one whom far a - way Is

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charge and ral - - ly load and fire the Nurs' - ry Gren - a -
fight - - ing in dead - ly earn - est at the game the chil - dren

Solo 1st time.
Tutti 2d time.

diers! Ta - ra! Ta - ra ta - ra! Ta - ra! Ta - ra ta - ra! The
play. Ta - ra! Ta - ra ta - ra! Ta - ra! Ta - ra ta - ra! The

bu - gle loud - ly calls! For - ward
bu - gle loud - ly calls!

Too - te - te - toot!

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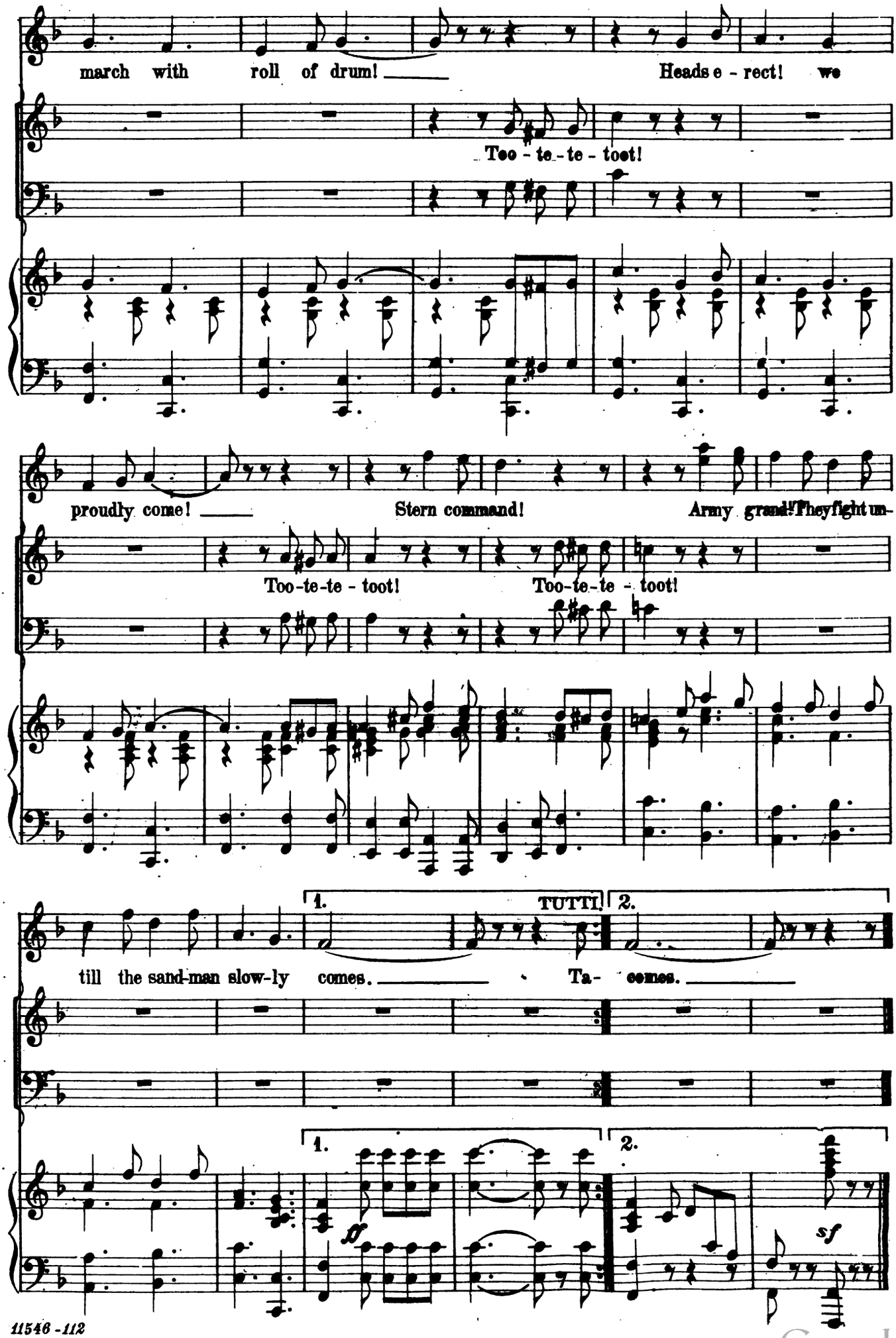

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The Interrogative Child.

No. 21.

PLOTSKY, ROSA, NAN AND JEAN.

CLIFTON CRAWFORD.

Allegretto moderato.

PIANO.

mf *fz*

1. Mrs. Whim-ple has a daugh-ter, and the daugh-ter has a gift ____ Of
2. Mrs. Whim-ple has a bro-ther, and the bro-ther came to stay ____ With
3. Mrs. Whim-ple has a hus-band and the hus-band is in "biz" ____

p

ask-ing sil-ly ques-tions, so they say; ____ And she'll
Whim-ple and his wife a while a-go; ____ He
Toil-ing in the ci-ty all the week; ____ He

in-ter-est her Pa-pa if she wakes up in the night ____
join'd a com-bi-na-tion called the "Whoop-er In-dian League;" ____ That
sometimes works till twelve o'clock and then comes home so tired ____ And

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Ask - ing things for-got-ten in the day. The oth - er day when
League was sort of fris - ky, don't you know! For Dol - ly's big pro -
wea - ry so that he can hard-ly speak. Last eve-ning Mrs.

p

she woke up she heard the strangest sound, Then in - va - ded Mam-ma's
pen - si - ty gets scope e - nough, I swear, In - ter - ro - ga - tive
Wim-ple thought: "Now Pa - pa's work-ing late: I'll take our lit - tle

bed room in a fuss; Found a brand-new ba - by in a
fac - ul - ty im - mense: She met me on the street to-day and
Dol - ly to the play." They went, and in the Or - chestra as -

cautious nurse's arms, And she opened fire in injured whimpers thus:
pinned me right just there, Ask - ing me with in - ter-est in - tense:
ton-ish'd was Mam-ma When Dol - ly's voice re - sound-ed in this way:

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REFRAIN. Slower.

mf

Where did you find us that? Where does the squeak come out?
What is a "ho - ly jag?" Does ev - er a key - hole jump?
Who is that there with Pa? Why don't he take you, too?

mf

Why has it got no hair on its head and wob-bles its arms a - bout?
Why does my Un - cle fall up-stairs and say he came home in a lump?
Why are you kicking the man in front, and why is she young-er than you?

Is it saw - dust all in - side Can you wind it with a key?
How do you "Whoop her up?" How can you "paint the town?"
What is a sten - o - graph - er for? Why do I make you tired?

f

Repeat Tutti.

Who pull'd its teeth all out of its head? And did you buy that for me?
How does my Un - cle "Car-ry a bun?" And the taste in his mouth "go brown?"
Who's an in - hu - man mon - ster? And why will the girl be fired?

f

fz

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No. 22.

Rosalie.

MONTFORT AND FEMALE CHORUS.

EDWARD W. CORLISS.

VOICE.

PIANO.

Andante quasi Allegretto.

There is a girl the sweet-est one in all this world And she is wond'-rous fair ___ Her
Now this dear girl the on - ly one in all the world A - mong the girls for me ___ Is

eyes so blue, Her lips so red, And wavy is her gol - den hair Her
deaf to all My words of love I'll nev-er mar-ry Ro - sa - lie But

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feet they twin-kle in the dance As the mu-sic of the wa - ters play Her
her dear face shall be my dream Always to re-mind me of this day You'll

proud head ne'er Bends to catch the low sweet whisper as I fond-ly say ___
then my Rose Bend to catch the low sweet whisper as I'll fond-ly say ___

Allegretto.

Ro - sa - lie, The moon is shin-ing The stars they do glit - ter

bright ___ Come, my Rose! I am call-ing And

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TUTTI.

p

meet me in the moon's pale light! _____ Ro - sa - lie, the

p

p

moon is shin-ing The stars they do glit - ter bright, glitter bright! Come swcet

Rose! He is calling And meet him in the moon's pale light. _____

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Love Me, Sweetheart, in Sweet Song.

DUET AND CHORUS.

TAMMONS, MARGERY AND ENGLISH PARTY.

H. L. HEARTZ.

Moderato.

ANO.

mf *rit.*

mf Love me a lit - tle, love me long, Love me, sweet-heart,

p *dolce*

in sweet song; Love me sleep-ing, dear, or wak - ing,

pp

Love me, oth - er loves for - sak - ing Love me, a

p

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cresc.

lone or in a throng, Love me, love me, right a - long

cresc.

f

dim.

And though you love me but a lit - tle, dear, Be sure you love me

mf

dim.

legato

p

CHORUS.

f

long. Love me lit - tle, love me long,

pp molto cresc.

f

Love me, sweet - heart, in sweet song; Love me

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mf

sleeping, dear, or wak - ing, Love me, oth-er loves for - sak - ing;

mf

ff

Love me a - lone or in a throng, Love me, love me, right a - long;

ff

And though you love me but a lit - tle, dear, Be sure you love me long.

legato

sf

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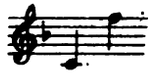

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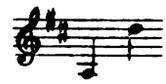

Low Voice.

Three Red Roses.

Words by
ADELAIDE PROCTER.

Music by
KATE VANNAH.

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VOICE.

PIANO.

Andante con moto. *poco rit.* *a tempo.*

Just when the red June ro - ses blow, She gave me one a year a-

a tempo. *rit.* *a tempo.* *con espr.*

go A Rose whose crimson breath re - veal'd The

a tempo. *a tempo.*

se - cret that its heart con - ceal'd And whose half shy, half

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